





Class No.....

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the way of  
the Buddha

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Bodhisattva Padmapāni, Ajanta

# The way of The Buddha

यस्स जितं नावजीयति,  
जितमस्स नो याति कोचि लोके ।  
तं बुद्धमनन्तगोचरं  
अपदं केन पदेन नेस्सथ ॥

Whose conquest cannot be overthrown,  
Whose conquest nobody equals in the world,  
Whose realm is infinite, whose place you cannot locate,—  
By what steps can you show the way of that Buddha ?

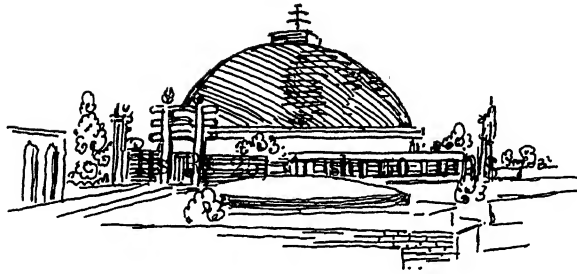
धम्मपद, गाथा :— १७९

*Dhammapada, v. 179*



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THIS volume was conceived and planned by the late Shri P. M. Lad, distinguished scholar and man of letters. In the midst of his many responsibilities as Secretary, Ministry of Information and Broadcasting, he directed its preparation and production in every detail, making available at all times his great fund of knowledge and wisdom. He undertook in his own untiring manner the final selection of photographs, and the checking of Notes, quotations and translations from the original Pāli and Sanskrit.

It is a matter of the deepest regret that Shri Lad did not live to see the volume published.



## GANDHI ON BUDDHA

I have no hesitation in declaring that I owe a great deal to the inspiration that I have derived from the life of the Enlightened One.<sup>1</sup> The intellectual conception does not satisfy me . . . He was a praying Buddha. Look at his statues. Buddhism is one long prayer.<sup>2</sup>

In my opinion the teaching of Gautama Buddha was not a new religion. In so far as I have been able to study those lofty teachings, I have come to the conclusion—and that conclusion I arrived long before now—that Gautama was one of the greatest Hindu reformers, and that he left upon the people of his own time and upon the future generations an indelible impress of that reformation.<sup>3</sup>

In Hindu culture, I venture to submit, Buddhistic culture is necessarily included, for the simple reason that the Buddha himself was an Indian, not only an Indian, but a Hindu amongst Hindus. I have never seen anything in the life of Gautama to warrant the belief that he renounced Hinduism and adopted a new faith.<sup>4</sup>

It is my deliberate opinion that the essential part of the teachings of the Buddha now forms an integral part of Hinduism. It is impossible for Hindu India now to retrace her steps and go behind the great reformation that Gautama effected in Hinduism. By his immense sacrifice, by his great renunciation and by the immaculate purity of his life, he left an indelible impress upon Hinduism, and Hinduism owes an eternal debt of gratitude to that great teacher.

It is my fixed opinion that Buddhism or rather the teaching of the Buddha found its full fruition in India. He was saturated with the best that was in Hinduism, and he gave life to some of the teachings that were buried in the *Vedas* and which were overgrown with weeds. His great Hindu spirit cut its way through the forest of words, meaningless words, which had overlaid the golden truth that was in the *Vedas*. He made some of the words in the *Vedas* yield a meaning to which the men of his generation were utter strangers,

and he found in India the most congenial soil. And wherever the Buddha went, he was followed by and surrounded not by non-Hindus but Hindus, those who were themselves saturated with the Vedic law.

But the Buddha's teaching, like his heart, was all-expanding and all-embracing, and so it has survived his body and swept across the face of the earth . . . The Buddha never rejected Hinduism, but he broadened its base. He gave it a new life and a new interpretation.

I have heard it contended times without number and I have read in books claiming to express the spirit of Buddhism, that the Buddha did not believe in God. In my humble opinion such a belief contradicts the very central fact of the Buddha's teaching. Confusion has arisen over his rejection, and just rejection, of the base things that passed in his generation under the name of God. He undoubtedly rejected the notion that a being called God could be actuated by malice, could repent of his actions, and like the kings of the earth could possibly be open to temptations and bribes and could have favourites.

God's laws are eternal and unalterable and not separable from God Himself. It is an indispensable condition of His very perfection. Hence the great confusion that the Buddha disbelieved in God and simply believed in the moral law.

Because of this confusion about God Himself arose the confusion about the proper understanding of the great word *Nirvana*. *Nirvana* is undoubtedly not utter extinction. So far as I understand the central fact of the Buddha's life, *Nirvana* is utter extinction of all that is base in us, all that is vicious in us, all that is corrupt and corruptible in us. *Nirvana* is not like the black dead peace of the grave, but the living peace, the living happiness of a soul which is conscious of itself and conscious of having found its own abode in the heart of the Eternal.

Great as the Buddha's contribution to humanity was in restoring God to His eternal place, in my opinion, greater still was his contribution to humanity in his exacting regard for all life, be it ever so low.

His whole soul rose in mighty indignation against the belief that a being called God required for His satisfaction the living blood of animals in order that He might be pleased—animals who were His own creation.<sup>5</sup>

The one thing that the Buddha showed India was that God was not a God who can be appeased by sacrificing innocent animals. On the contrary, he held that those who sacrificed animals in the hope of pleasing God were guilty of a double sin.

I am prepared to declare against the whole of Hindu India that it is wrong, sinful and criminal to sacrifice a single animal for the purpose of gaining any end whatsoever, or for the purpose of propitiating God.<sup>6</sup>

You will find that when the Master said : “I do not prohibit you from meat-eating”, he was preaching to a people who were in Christian parlance hard of heart. It was because he wanted to make allowance for their weakness that he allowed them to eat it, and not because he did not know the logic of his own teaching. If there was any teacher in the world who insisted upon the inexorable law of cause and effect it was Gautama.

Gautama taught the world to treat even the lowest creatures as equal to himself. He held the life of even the crawling things of the earth to be as precious as his own. It is an arrogant assumption to say that human beings are lords and masters of the lower creation. On the contrary, being endowed with greater things in life, they are trustees of the lower animal kingdom. And the great sage lived that truth in his own life. I read as a mere youngster the passage in the *Light of Asia* describing how the Master took the lamb on his shoulders in face of the arrogant and ignorant Brahmans who thought that by offering the blood of these innocent lambs they were pleasing God, and he dared them to sacrifice a single one of them. His very presence softened the stony hearts of the Brahmans. They looked up to the Master, they threw away their deadly knives and every one of those animals was saved.

The Buddha said, if you want to do any sacrifice, sacrifice yourself, your lust, all your material ambition, all worldly ambition. That will be an ennobling sacrifice.<sup>7</sup>

His was the right path, right speech, right thought and right conduct. He gave us the unadulterated law of mercy. And the extent of the law as he defined it went beyond the human family. His love, his boundless love went out as much to the lower animals, to the lowest life as to the human beings. And he insisted upon purity of life.<sup>8</sup>

Another thing that Gautama taught was that all that caste means today—as it meant in his time also—was wholly wrong. That is to say, he abolished every distinction of superiority and inferiority that was eating into the vitals of Hinduism. But he did not abolish *Varnashramadharma*—*Varna dharma* is not caste.<sup>9</sup> I hold that there is nothing in common between caste and *Varna*. Whilst *Varna* gives life, caste kills it, and untouchability is the hatefulest expression of caste. You will, therefore, banish untouchability from your midst. I wish you would take immediate steps to declare every man to be absolutely equal with the rest of you. You are denying Buddhism, you are denying humanity, so long as you regard a single man as an untouchable.<sup>10</sup>

I venture to suggest to you that your study of Buddhism will be incomplete unless you study the original sources from which the Master derived his inspiration, that is, unless you study Sanskrit and the Sanskrit scriptures. But your duty, if you are to understand the spirit of the Buddha and not the letter of Buddhism, does not end there. That study has those conditions which I am about to describe to you. Those conditions are that a man or a woman who approaches a study of religion has first of all to observe what are called the five *yamas*. They are the five rules of self-restraint and I will repeat them before you: Firstly, *brahmacharya*, celibacy; the second is *satya*, truth; the third is *ahimsa*, absolute innocence, not even hurting a fly; the

next condition is *asteya*, non-stealing, not merely not stealing in the ordinary sense in which the word is understood, but if you appropriate or even cast your greedy eyes on anything that is not your own, it becomes stealing. Lastly, *aparigraha*;—a man, who wants to possess worldly riches or other things, won't be fit really to understand the spirit of the Buddha.<sup>11</sup>

It is not necessary for me to explain to a people inspired by the spirit of the Buddha's life, that life is not a bundle of enjoyments, but a bundle of duties. That which separates man from beast is essentially man's recognition of the necessity of putting a series of restraints to worldly enjoyment.<sup>12</sup>

Do not be dazed by the splendour that comes to you from the West. Do not be thrown off your feet by this passing show. The Enlightened One has told you in never-to-be-forgotten words that this span of life is but a passing shadow, a fleeting thing, and if you could realise the nothingness of all that appears before your eyes, the nothingness of this material case that we see before us ever changing, then there would be treasures for you up above, and peace for you down here, peace which passeth all understanding, and happiness to which we are utter strangers. It needs an amazing faith, a divine faith and surrender of all that we see before us.

What did the Buddha do, Christ do, and also Mahomed? Theirs were the lives of self-sacrifice and renunciation. The Buddha renounced all worldly happiness because he wanted to share with the whole world his happiness which was to be had by men who sacrificed and suffered in search for truth.

If it was a good thing to scale the heights of Mount Everest sacrificing precious lives in order to be able to go there and make some slight observations, if it was a glorious thing to give up life after life in planting a flag in the uttermost extremities of the earth, how much more glorious would it be to give not one life, surrender not a million lives but a billion lives in search of the potent and imperishable truth? So be not lifted off your feet, do not be drawn away from the simplicity of your ancestors. A time is coming when

those who are in the mad rush today of multiplying their wants, vainly thinking that they add to the real substance, real knowledge of the world, will retrace their steps and say what have we done? Civilisations have come and gone and in spite of all our vaunted progress, I am tempted to ask again and again: 'To what purpose?'<sup>13</sup>

You who do well to own the Buddha as your teacher will do well to explore the limitless possibilities of non-violence (*ahimsa*). It is infinitely greater than the gems and the diamonds people prize so much. It can become, if you will make wise use of it, your own saving and the saving of mankind.<sup>14</sup>

Non-violence is an intensely active force when properly understood and used. A violent man's activity is most visible, while it lasts. But it is always transitory . . . as transitory as that of Jhenghis' slaughter. But the effects of the Buddha's non-violent action persist and are likely to grow with age. And the more it is practised, the more effective and inexhaustible it becomes, and ultimately the whole world stands agape and exclaims: 'a miracle has happened.'<sup>15</sup>

Asia has a message for the whole world, if it will only live up to it. There is the imprint of Buddhistic influence on the whole of Asia, which includes India, China, Japan, Burma, Ceylon and the Malay States. For Asia to be not for Asia but the whole world, it has to re-learn the message of the Buddha and deliver it to the whole world.<sup>16</sup>

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Sources of the extracts from the speeches and writings of Mahatma Gandhi reproduced above :

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|---|---|
| <sup>1</sup> <i>Young India</i> , 24.11.1927                            | <sup>8</sup> <i>With Gandhiji in Ceylon</i> , p. 52   |
| <sup>2</sup> <i>Harijan</i> , 19. 8.1939                                | <sup>9</sup> <i>Young India</i> , 15.12.1927          |
| <sup>3</sup> <i>Young India</i> , 1.12.1927                             | <sup>10</sup> <i>With Gandhiji in Ceylon</i> , p. 138 |
| <sup>4</sup> <i>With Gandhiji in Ceylon</i> :<br>Mahadev Dessai, p. 129 | <sup>11</sup> <i>Young India</i> , 8.12.1927          |
| <sup>5</sup> <i>Young India</i> , 24.11.1927                            | <sup>12</sup> " " 1.12.1927                           |
| <sup>6</sup> " " 15.12.1927   | <sup>13</sup> " " 8.12.1927                           |
| <sup>7</sup> " " 8.12.1927  | <sup>14</sup> " " 18. 4.1929                          |
|   | <sup>15</sup> <i>Harijan</i> , 20. 3.1937             |
| <sup>16</sup> <i>Harijan</i> ,  | 24.12.1938  |



## PREFACE

On the occasion of the 2500th anniversary of Buddha's Parinirvāṇa, the Buddha Jayanti Celebrations Committee (of which Shri Jawaharlal Nehru and Dr. S. Radhakrishnan were the Honorary Chairman and Chairman respectively) decided that two books should be brought out which would serve as companion publications. The first, *2500 Years of Buddhism*, which was issued on the 24th May, 1956, is intended to be a handy compendious reference book on Buddhism in all its important aspects. The second publication now being issued under the title, *The Way of the Buddha*, has been designed as an album narrating in pictures the story of the life of Buddha and the evolution and spread of Buddhism.

The album is divided into seven sections. The first section gives the background against which the life and teachings of Buddha have to be viewed. In this section, with the help of select material an attempt is made to show how the fundamental principles of Buddha's teachings were rooted in the philosophic and spiritual life of India which preceded his birth. The second section deals with the life of Buddha until he attained enlightenment, and the third depicts his mission. The fourth section describes how Buddhism spread in India, more especially under Aśoka and Kanīṣka, and found fitting artistic expression in the Gupta period. The fifth section presents the Buddhist pantheon. The sixth section unfolds the story of the spread of Buddhism in Asia. The seventh and the final section seeks to explain how the basic principles of Buddha's teachings gradually permeated Indian life and how through the teachings of a succession of great men who came after him the Way of the Buddha became an integral part of the life and thought in this country.

In each section, as far as possible, the best specimens of art from different countries, but principally from India, depicting a particular theme, have been grouped together. The themes have been arranged chronologically, and

within the group for each theme the arrangement has been made on the basis of the chronology of the art. This arrangement would not only enable the reader to follow the story in pictures chronologically, but would also give him a comparative idea of the evolution of the varied artistic expression in India and in other countries.

The colour illustrations reproduced will, it is hoped, give a fair idea of the excellence in colour of Buddhist art.

At the beginning of each section a series of select quotations from the original Pāli and Sanskrit texts have been given, with their translations in English. These quotations have a direct bearing upon the pictorial material that follows and have been arranged accordingly. They are intended to give the reader the textual background to serve as an introduction to the pictorial story. It is hoped that even if read by themselves they would give the quintessence of the entire story as presented in this book.

The notes at the end begin with brief information about each picture which should serve as a guide to the student of art. Separate paragraphs on a picture or a group of pictures have been added, which read independently, tell in words the whole story.

Having regard to the general concept of the book, it was felt that the most appropriate introduction to it could be through the words of Gandhiji. The book therefore begins with Gandhiji's tribute to Buddha.

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# I

## BACKGROUND



भूतपुब्बं . . . राजा ओक्काको या सा महेसी पिया मनापा तस्सा पुत्तस्स रज्जं परिणामेतुकामो जेट्ठ-कुमारे रट्ठस्मा पब्बाजेषि . . . . . ते रट्ठस्मा पब्बाजिता यत्थ हिमवन्त-पस्से पोक्खरणि या तीरे महा साक-सण्डो तत्थ वासं कप्पेसु ।

राजा ओक्काको उदानं उदानेसि—सक्या वत भो कुमारा, परम-सक्या वत भो कुमारा'ति । तदग्रे खो पन . . . सक्या पञ्जायन्ति । सो'व सक्यानं पुब्ब-पुरिसो ।

Long ago, . . . King Okkāka, wanting to divert the succession in favour of the son of his favourite queen, banished his elder children . . . . . And being thus banished they took up their dwelling on the slopes of the Himālaya on the borders of a lake where a mighty oak plantation grew.

Okkāka the king burst forth in admiration : "Hearts of Oak (Sakyā) are those young fellows! Right well they hold their own!"

That is the reason . . . why they are known as Śākyas. Verily he is the progenitor of Śākyas.

दीघनिकाय, भाग १, पृ. १०३-१०४,  
मुंबई विश्वविद्यालय संस्करण, १९४२

*Dīgha-nikāya*, Part I,  
pp. 103-104, Bom. Uni. Ed., 1942

तण्डुलं सयनं वत्थं, सप्पितेलं च याचिय ।  
धम्मेन समुदानेत्वा, ततो यज्जमकप्पयुं ।  
उपट्ठितस्मि यज्जस्मि, नास्सु गावो हंनिसु ते ॥

\* \* \* \*

तेसं आसि विपल्लासो, दिस्वान अणुतो अणुं ।  
राजिनो च वियाकारं, नारियो समलंकता ॥

\* \* \* \*

ते तत्थ मन्ते गन्थेत्वा, ओक्काकं तदुपागमुं ।  
पहूतधनधज्जोऽसि, (यजस्सु बहु ते वित्तं) यजस्सु बहु ते धनं ॥  
ततो च राजा सज्जत्तो, ब्राह्मणेहि रथेसभो ।  
अस्समेधं पुरिसमेधं, (सम्मापासं) वाजपेय्यं निरग्गळं ।  
एते यागे यजित्वान, ब्राह्मणानं अदा धनं ॥

They asked but rice, beds, garments, ghee, and oil; and with such gifts they made their offerings;—no cows were slaughter'd for their sacrifice.

\* \* \* \*

Then came corruption. Bit by bit, they saw the monarch's splendour, women richly dight.

\* \* \* \*

Thereon, they (the Brāhmaṇas) framed these verses and they sought Okkāka;—'King', said they, 'abounding wealth is thine and substance; offer sacrifice! great store, great wealth hast thou; make sacrifice.'

Thereon the king, that doughty charioteer, won o'er by Brahmins, offered sacrifice of horses, human victims, and the rest; and, at the close, to Brahmins largesse gave.

सुत्तनिपात, गाथा :-  
२९५, २९९, ३०२-३०३

*Sutta-nipāta*,  
vv. 295, 299, 302-303

इष्टापूर्तं मन्यमाना वरिष्ठं नान्यच्छ्रेयो वेदयन्ते प्रमूढाः ।

नाकस्य पृष्ठे ते सुकृतेऽनुभूत्वेमं लोकं हीनतरं वा विशन्ति ॥

Thinking sacrifice and merit is the chiefest thing,

Naught better do they know—deluded !

Having had enjoyment on the top of the heaven won by good works,

They re-enter this world, or a lower.

मुण्डकोपनिषद्, १. २, १०

*Mundakopaniṣad*, I. 2, 10

तदेतदेवैषा दैवी वागनुवदति स्तनयितुर्दद इति । दाम्यत दत्त दयध्वमिति ।

तदेतत्त्रयं शिक्षेद्दमं दानं दयामिति ॥

This same thing does the divine voice here, thunder repeat—  
Da ! Da ! Da ! that is, restrain yourselves, give, be compassionate.  
One should practise this same triad : self-restraint, giving, compassion.

बृहदारण्यकोपनिषद्, ५. २, ३

*Bṛhadāraṇyakopaniṣad*,  
V. 2, 3

धिगस्तु क्षात्रमाचारं धिगस्तु बलपौरुषम् ।

धिगस्त्वमर्षं येनेमामापदं गमिता वयम् ॥

न सकामा वयं ते च न चास्माभिर्न तैर्जितम् ।

Fie on the Kṣatriya's Code of Conduct, fie on might and valour,  
fie on wrath, since through these such a calamity hath overtaken us.

Neither have we gained our objective, nor they. We have not  
vanquished them, nor have they vanquished us.

महाभारत,

शान्तिपर्व, अध्याय ७, श्लोकः—५, २४,

भा. ओ. रि. इ., पूना

*Mahābhārata*,

*Śāntiparva*, VII, 5, 24,

B. O. R. I., Poona

जयं वेरं पसवति दुःखं सेति पराजितो ।

Victory breeds hatred ; the conquered dwells in sorrow.

धम्मपद, गाथा :—२०१

*Dhammapada*, v. 201

यस्तु शूद्रो दमे सत्ये धर्मे च सततोत्थितः ।

तं ब्राह्मणमहं मन्ये वृत्तेन हि भवेद्विजः ॥

\* \* \*

शूद्रे चैतद्भवेच्छूद्रो द्विजे चैतन्न विद्यते ।

न वै शूद्रो भवेच्छूद्रो ब्राह्मणो न च ब्राह्मणः ॥

I consider as a Brāhmaṇa that Śūdra who is ever endowed  
with self-restraint, truthfulness and righteousness. A man becomes  
a Brāhmaṇa by his conduct.

\* \* \* \* \*

If these characteristics be observable in a Śūdra, and if they be  
not found in a Brāhmaṇa, then such a Śūdra is no Śūdra and such  
a Brāhmaṇa is no Brāhmaṇa.

महाभारत, आरण्यकपर्व,

अध्याय २०६, श्लोकः—१२;

शान्तिपर्व, अध्याय १८२, श्लोकः—८,

भा. ओ. रि. इ., पूना

*Mahābhārata*, *Āraṇya-*

*kaparva*, Ch. 206, v. 12; *Śāntiparva*,

Ch. 182, v. 8,

B. O. R. I., Poona



वासुदेवार्जुनाभ्यां वुन्

The affix 'Vun' comes in the sense of 'this is his object of veneration' after the words Vāsudeva and Arjuna.

पाणिनीय व्याकरण,  
सूत्र ४. ३, ९८

Pāṇini, IV, 3, 98

संकर्षणद्वितीयस्य बलं कृष्णस्य वर्द्धताम्

May the power of Kṛṣṇa assisted by Saṅkarṣaṇa increase.

पतञ्जलि महाभाष्य,  
पाणिनि-सूत्र २. २, २४

Patañjali's *Mahābhāṣya*  
on Pāṇini Sūtra, II, 2, 24

(कारितोऽयं राज्ञा भागव)तेन गाजायनेन पाराशरीयपुत्रेण स(र्वतातेन अश्वमेध-या)जिना भगव(द्)भ्यां संकर्षण-वासुदेवाभ्यां (अनिहताभ्यां सर्वेश्वरा)भ्यां पूजाशिला-प्राकारो नारायणवाटिका ।

(This) enclosing wall round the stone (object) of worship, called Nārāyaṇa-Vāṭikā (compound) for the divinities Saṅkarṣaṇa-Vāsudeva who are unconquered and are lords of all (has been caused to be made) by (the king) Sarvatāta, a Gājāyana and son of (a lady) of the Parāśara gotra, who is a devotee of Bhagavat (Viṣṇu) and has performed an Aśvamedha sacrifice.

हाथिबाडा शिलालेख,  
एपि. इण्डिका, भाग २२, पृ. २०४

Hāthibādā Inscription,  
*Ep. Indica*, Vol. XXII, p. 204

ये केचिऽमे दिट्ठिपरिब्बसाना  
इदमेव सच्चन्ति विवादियन्ति ।  
सब्बे'व ते निन्दमन्वानयन्ति  
अथो पसंसं पि लभन्ति तत्थ ?  
अप्पं हि एतं, न अलं समाय,  
दुवे विवादस्स फलानि ब्रूमि,  
एवं पि दिस्वा न विवादियेथ  
खेमाभिपस्सं अविवादभुम्मं ॥

Those who abiding in the (philosophical) views dispute, saying, 'This is the truth,' they all incur blame, and they also obtain praise in this matter.

This is little, not enough to (bring about) tranquillity, I say there are two fruits of dispute; having seen this let no one dispute, understanding Khema (i. e. Nibbāṇa) to be the place where there is no dispute.

सुत्तनिपात,  
गाथा:-८९५-९६.

*Sutta-nipāta*, vv. 895-96

चाउज्जामो य जो धम्मो जो इमो पंचसिक्खिओ ।  
देसिओ वद्धमाणेण पासेण य महामुणी ॥  
एगकज्जपवन्नाणं विसेसे किं नु कारणं ।  
धम्मो दुविहे मेहावी कहं विप्पच्चओ न ते ॥

O great Sage, the Dhamma taught by Pārśva recognizes but four restraints, whilst that of Vardhamāna enjoins five.

Both the Dhammas pursuing the same end, what has caused this difference ? Have you no misgivings about this twofold Dhamma, O wise man ?

उत्तराध्ययनसूत्र,  
अध्याय २३. २३-२४

*Uttarādhyaṇa-sūtra*,  
XXIII, 23-24

सन्वाओ पाणाइवायाओ वेरमणं  
एवं मुसावायाओ, अदिन्नादाणाओ  
सन्वाओ बहिद्धादाणाओ वेरमणं ।

Abstention from harming lives on all occasions, similarly abstention from telling a lie and from taking what is not given, and abstention from acquisitiveness generally on all occasions.

स्थानांगसूत्र, २६६

*Śihānāṅga-sūtra*, 266

इमस्मिं भद्दके कप्पे तथो आसिंसुं नायका  
ककुसन्धो कोणागमनो कस्सपो चापि नायको  
अहं एतरहि सम्बुद्धो मेत्तेय्यो चापि हेस्सति  
इधेव भद्दके कप्पे असंजाते वस्सकोटिये  
मेत्तेय्यो नाम नामेन सम्बुद्धो द्विपटुत्तमो ॥

In this auspicious aeon  
Three leaders have there been.  
Kakusandha, Koṇāgamana  
And the leader Kassapa too.  
I am now the perfect Buddha ;  
And there will be Metteyya too  
Before this same auspicious aeon  
Runs to the end of its years.

अनागतवंस,  
पृ. ३४, जे. पी. टी. एस्., १८८६

*Anāgata-vamsa*, p. 34,  
J.P.T.Ś., 1886

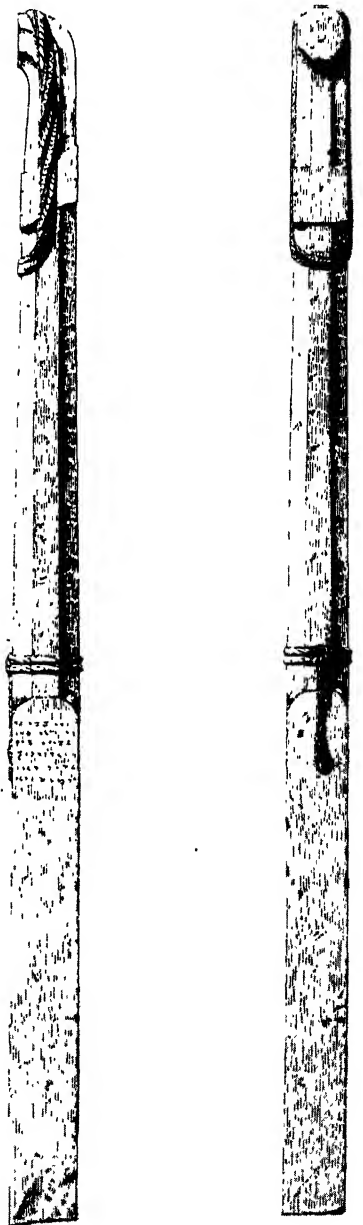


Rāma, South India

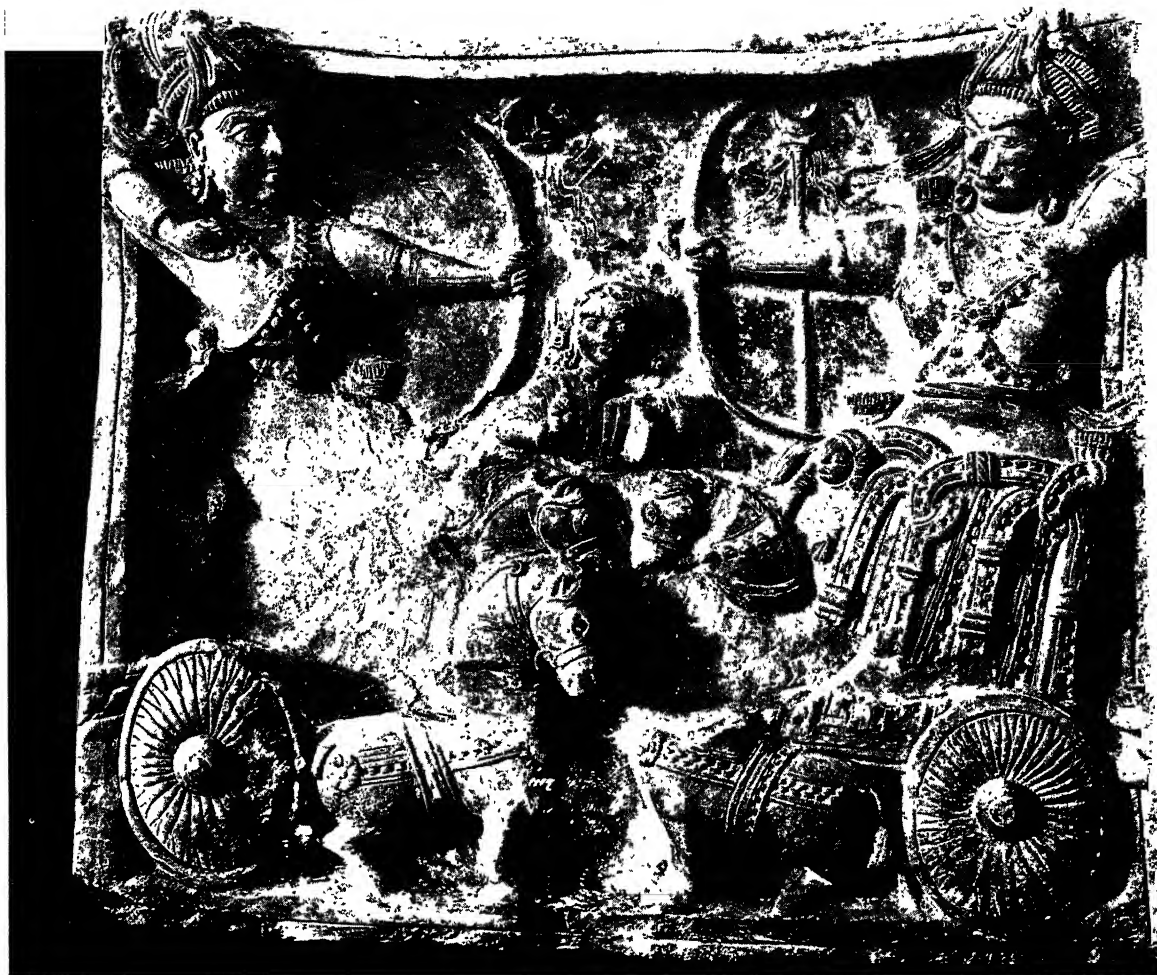


1 Rāma redeeming Ahalyā, Deogarh

2 Sacrificial Stake, Īsāpur, Mathurā



3 The Mahābhārata War:  
the battle between  
Yudhiṣṭhira and Jaya-  
dratha, Ahicchatrā



4 (Left) Saṅkarṣaṇa,  
Mathurā



5 Nara-Nārāyaṇa,  
Deogarh





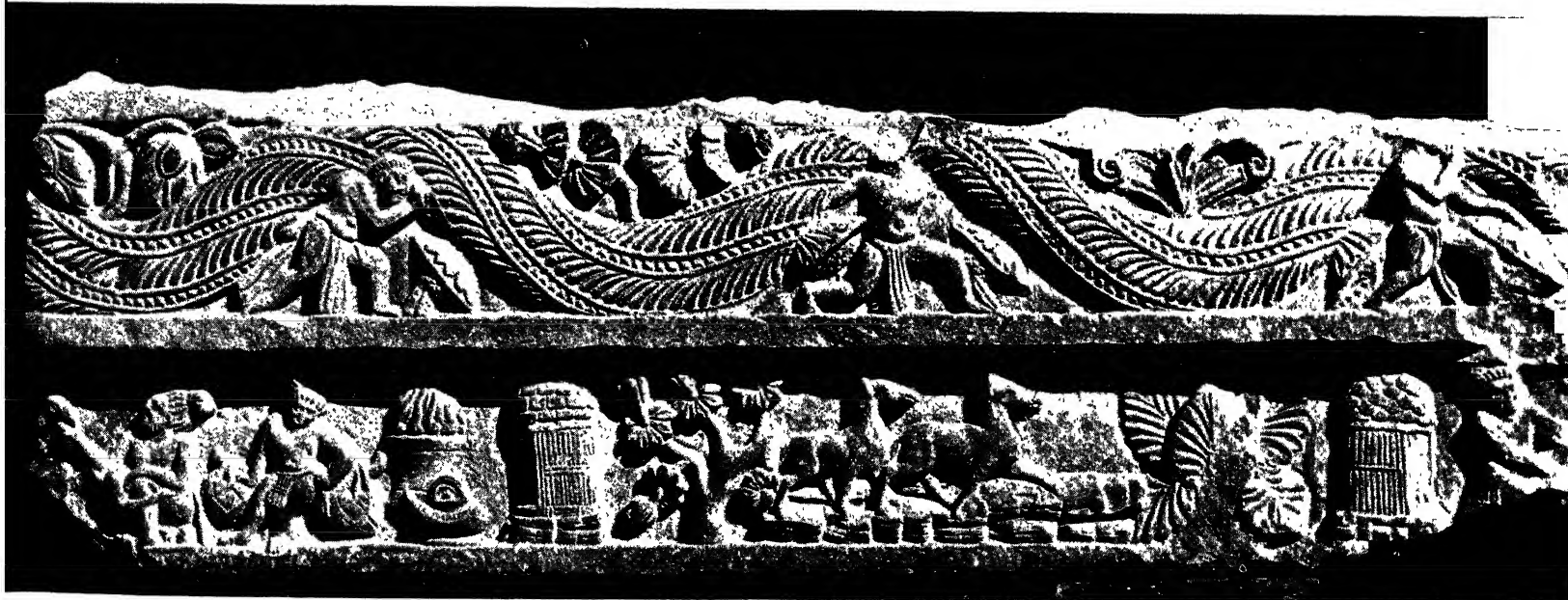
6 The Bhāgavata Inscription mentioning the names of Saṅkarṣaṇa and Vāsudeva, Ghosūṇḍī



7 The Ṛṣi instructing his Pupils, Bhārhut



9 Hermitage Scene, Mathurā





Hermitage  
Scene,  
Mathurā



11 A Teacher addressing  
an Assembly, Mathurā







13 Viśvabhū Buddha, Bhārhut



14 Krakucchanda  
Buddha, Bhārhut







śahāvīra, Mathurā

OPPOSITE PAGE:  
21 Śākyamuni Buddha, Bhārhut







## II

### BODHISATTVA'S LIFE





ता (देवता) . . . . तुसितभवने बोधिसत्तस्स सन्तिकं गत्वा 'मारिसा तुम्हेहि दसपारमियो पूरेन्तेहि न सक्कसम्पत्तिं न मारसम्पत्तिं (ब्रह्मसम्पत्तिं) न चक्कवत्तिसम्पत्तिं पत्थेन्तेहि पूरिता, लोकनित्थरणत्थाय पन सब्बञ्जुतं पत्थेन्तेहि पूरिता, सो वो दानि कालो मारिस बुद्धत्ताय, समयो मारिस बुद्धत्ताया'ति' याचिसुं ।

The gods approached the Future Buddha in the heaven of delight and prayed to Him : "O Blessed One, you did not attain the ten perfections from the desire for the glories of Indra or Māra or Brahmā or of a mighty emperor but you fulfilled them for achieving Omniscience so that mankind can be saved. Now has the moment come, O Blessed One, for thy Buddhahood ; now has the time, O Blessed One, arrived."

निदानकथा, पृ. ६२,  
मुंबई विश्वविद्यालय संस्करण,  
१९५३

*Nidāna-kathā,*  
p. 62, Bom. Uni. Ed.,  
1953

बहूनं वत अत्थाय माया जनयि गोतमं ।  
व्याधिमरणतुन्नानं दुक्खक्खन्धं व्यपानुदि ॥

Oh ! surely for the good of the greater number  
Did sister Māyā bring forth Gotama,  
Dispeller of the burden of our ill,  
Who lay o'erweighted with disease and death !

थेरीगाथा,  
गाथा :- १६२

*Therīgāthā,*  
v. 162

संबोधियगं फुसिस्सतायं कुमारो  
 सो धम्मचक्कं परमविसुद्धदस्सी ।  
 वत्तेस्सतायं बहुजनहितानुकंपी  
 वित्थारिकस्स भविस्सति ब्रह्मचरियं ॥

ममञ्च आयु न चिरं इधावसेसो  
 अथन्तरा मे भविस्सति कालकिरिया ।  
 सो'हं न सुस्सं अ-सम-धुरस्स धम्मं  
 तेन'म्हि अट्टो व्यसनगतो अघावी ॥

This boy will reach the summit of perfect enlightenment, he will turn the wheel of the Dhamma, he who sees what is exceedingly pure (i.e. Nibbāna), this (boy) feels for the welfare of the greater number, and his ideal way of life will be widely spread.

My life here will shortly be at an end, in the middle (of his life) there will be death for me ; I shall not hear the Dhamma of the incomparable one ; therefore I am afflicted, unfortunate, and suffering.

सुत्तनिपात,  
 गाथा :- ६९३-९४

*Sutta-nipāta*, vv. 693-94

परिजिण्णमिदं रूपं रोगनिडुं पभङ्गुरं ।  
 भिज्जति पूतिसन्देहो मरणन्तं हि जीवितं ॥

को नु हासो ? किमानन्दो निच्चं पज्जलिते सति ?  
 अन्धकारेण ओनद्धा पदीपं न गवेस्सथ ?

Decayed is the form, so transient the nest of disease, this lump of dirt disintegrates, life ends in death.

What laughter, what joy can there be when always there is fire around ? Hemmed in by darkness why do you not seek a light ?

धम्मपद,  
 गाथा :- १४८, १४६

*Dhammapada*, vv. 148, 146

पितरमभिमुखं सुतं च बालं  
 जनमनुरक्तमनुत्तमां च लक्ष्मीम् ।  
 कृतमतिरपहाय निर्व्यपेक्षः  
 पितृनगरात्स ततो विनिर्जगाम ॥

अथ स विमलपङ्कजायताक्षः  
 पुरमवलोक्य ननाद सिंहनादम् ।  
 जननमरणयोरदृष्टपारो  
 न पुरमहं कपिलाह्वयं प्रवेष्टा ॥

Then he went forth out of his father's city, in the firmness of his resolve leaving behind without concern his father, who was attached to him, his young son, his affectionate people and his unequalled wealth and splendour.

Thereon he, whose eyes were like pure lotuses, looked (back) at the city and declared in a lion-roar : "I shall not enter Kapilavastu till I have seen the bourne beyond life and death."

बुद्धचरित,  
 सर्ग ५, श्लोकः—८३—८४

*Buddhacarita*, V, vv. 83-84

एसा नमुचि ते सेना, कण्हस्साभिप्पहारिणी ।  
 न तं असूरो जिनाति, जेत्वा च लभते सुखं ॥

यं ते तं नप्पसहति, सेनं लोको सदेवको ।  
 तं ते पज्जाय गच्छामि आमं पत्तं व अस्मना ॥

वसि कत्वान संकप्पं सति च सुप्पत्तिट्ठितं ।  
 रट्ठा रट्ठं विचरिस्सं, सावके विनयं पुथु ॥

This, O Namuci, is thine, the black one's, fighting army; none but a hero conquers it, and after conquering it he obtains joy.

This army of thine, which the world of men and gods cannot conquer, I will crush on the strength of my understanding as (one crushes) an unbaked earthen pot with a stone.

Having made my thought subject to me and my attention firm, I shall wander about from kingdom to kingdom, training disciples extensively.

सुत्तनिपात,  
 गाथाः—४३९; ४४३-४४

*Sutta-nipāta*, vv. 439, 443-44

—मे पिट्टिकण्टको उन्नतावनतो होति तायेव अप्पाहारताय, सेय्यथा पि नाम जरसालाय गोपानसियो ओलुगविलुग्गा भवन्ति एवमेवस्सु मे फासुळियो ओलुगविलुग्गा भवन्ति तायेव अप्पाहारताय, सेय्यथा पि नाम गम्भीरे उदपाने उदकतारका गम्भीरगता ओक्खायिका दिस्सन्ति एवमेवस्सु मे अक्खिक्खूपेसु अक्खितारका गम्भीरगता ओक्खायिका दिस्सन्ति तायेव अप्पाहारताय ।

The bones of my spine when bent and straightened were like a row of spindles through the little food. As the beams of an old shed stick out, so did my ribs stick out through the little food. And as in a deep well the deep low-lying sparkling of the waters is seen, so in my eye-sockets was seen the deep low-lying sparkling of my eyes through the little food.

मज्झिमनिकाय,  
भाग १, पृ. २४५, पा. टे. सो. संस्करण,  
१८८८

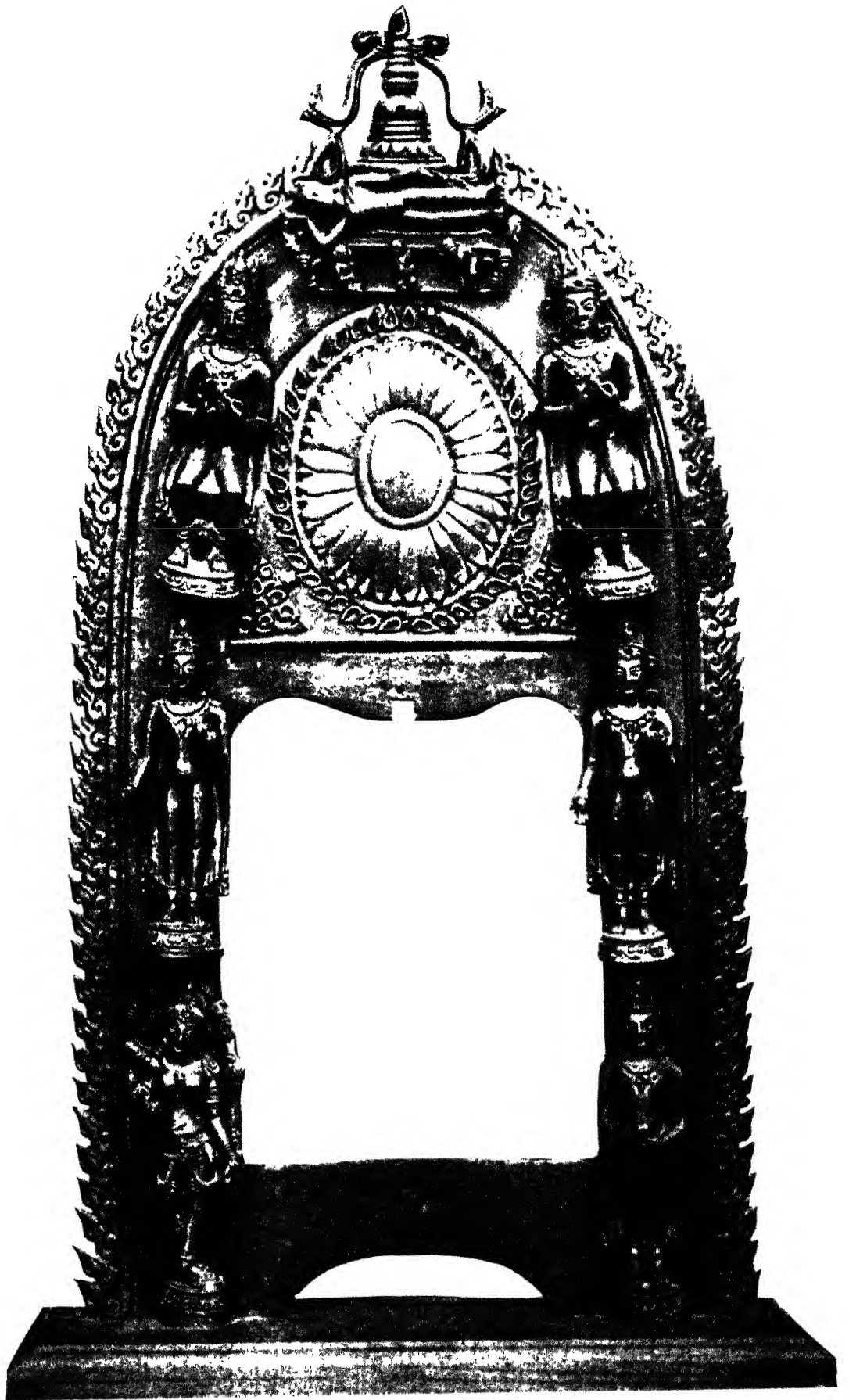
*Majjhima-nikāya*, part I,  
p. 245, P. T. S. Ed.,  
1888

अभिजानामि खो पनाहं पितु सक्कस्स कम्मन्ते सीताय जम्बुच्छायाय निसिन्नो विविच्चेव कामेहि विविच्च अकुसलेहि धम्मेहि सवितक्कं सविचारं विवेकजं पीतिसुखं पठमं ज्ञानं उपसम्पज्ज विहरिता, सिया नु खो एसो मग्गो बोधाया'ति ।

But I realise that when my father the Sakyan was working, I was seated under the cool shade of a rose-apple tree, and without sensual desires, without evil ideas, I attained and abode in the first trance of joy and pleasure arising from seclusion, and combined with reasoning and investigation. Perhaps this is the way to enlightenment.

मज्झिमनिकाय,  
भाग १, पृ. २४६, पा. टे. सो. संस्करण,  
१८८८

*Majjhima-nikāya*, part I,  
p. 246, P. T. S. Ed.,  
1888



1 Buddha's Life in Epitome, Kurkihar, Bihar

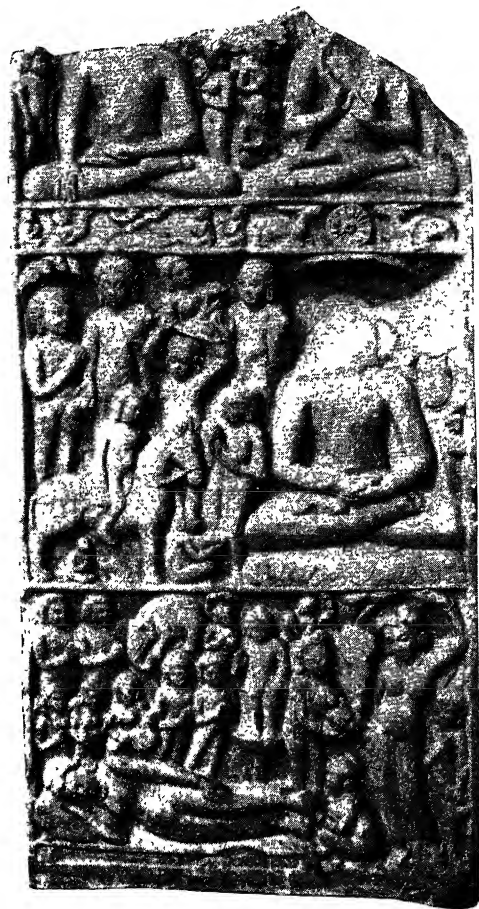


2 Buddha's Life in  
Epitome, Amarāvati



4 Buddha's Life in  
Epitome, Sarnath

3 Buddha's Life in  
Epitome, Sarnath



5 Buddha's Life in  
Epitome, Nālandā



6 Buddha's Life in Epitome, Bengal

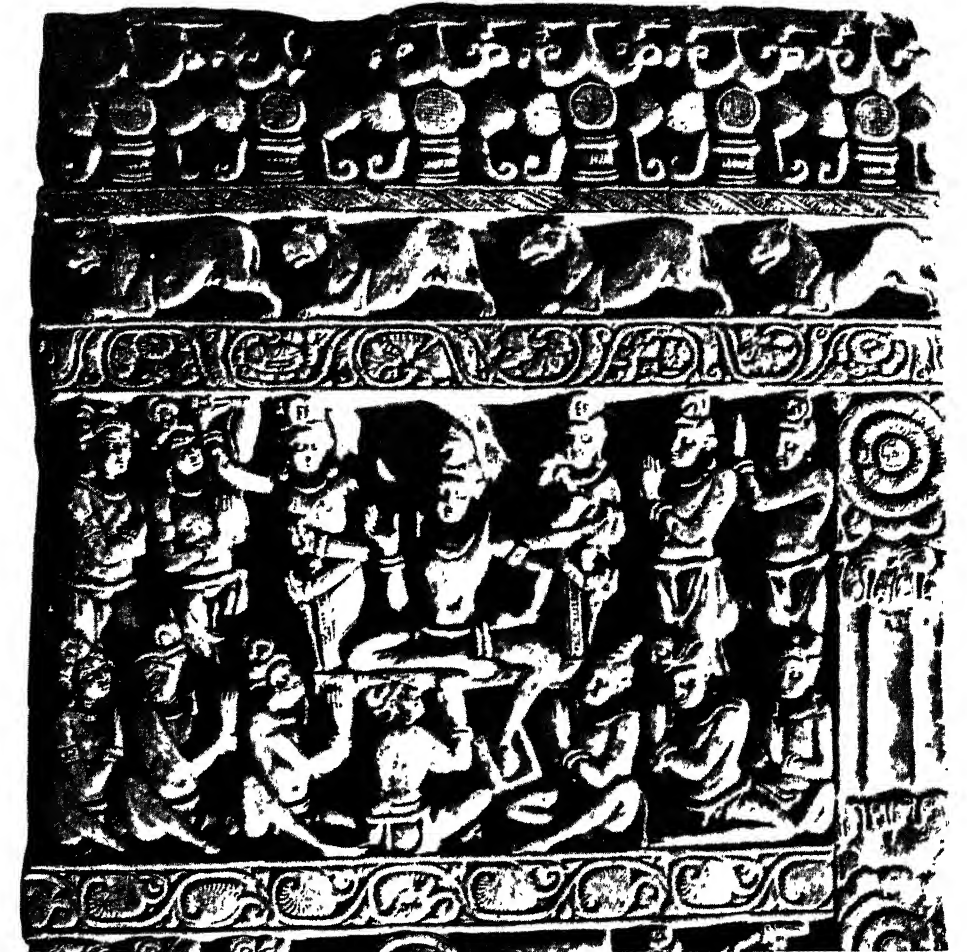






7 Buddha's Life in Epitome,  
Nepal

8 The Bodhisattva in the Tūṣita  
Heaven, Nāgārjunakoṇḍa



9 The Bodhisattva in the  
Tūṣita Heaven, Borobudur



10 Māyā's Dream: the four guardian kings of the quarters placing her in her couch on the Manosilā plateau, Ānanda Temple, Burma

11 Māyā's Dream: the queens of the four guardian kings of the quarters bathing her with the water of the lake Anotattā, Amarāvati







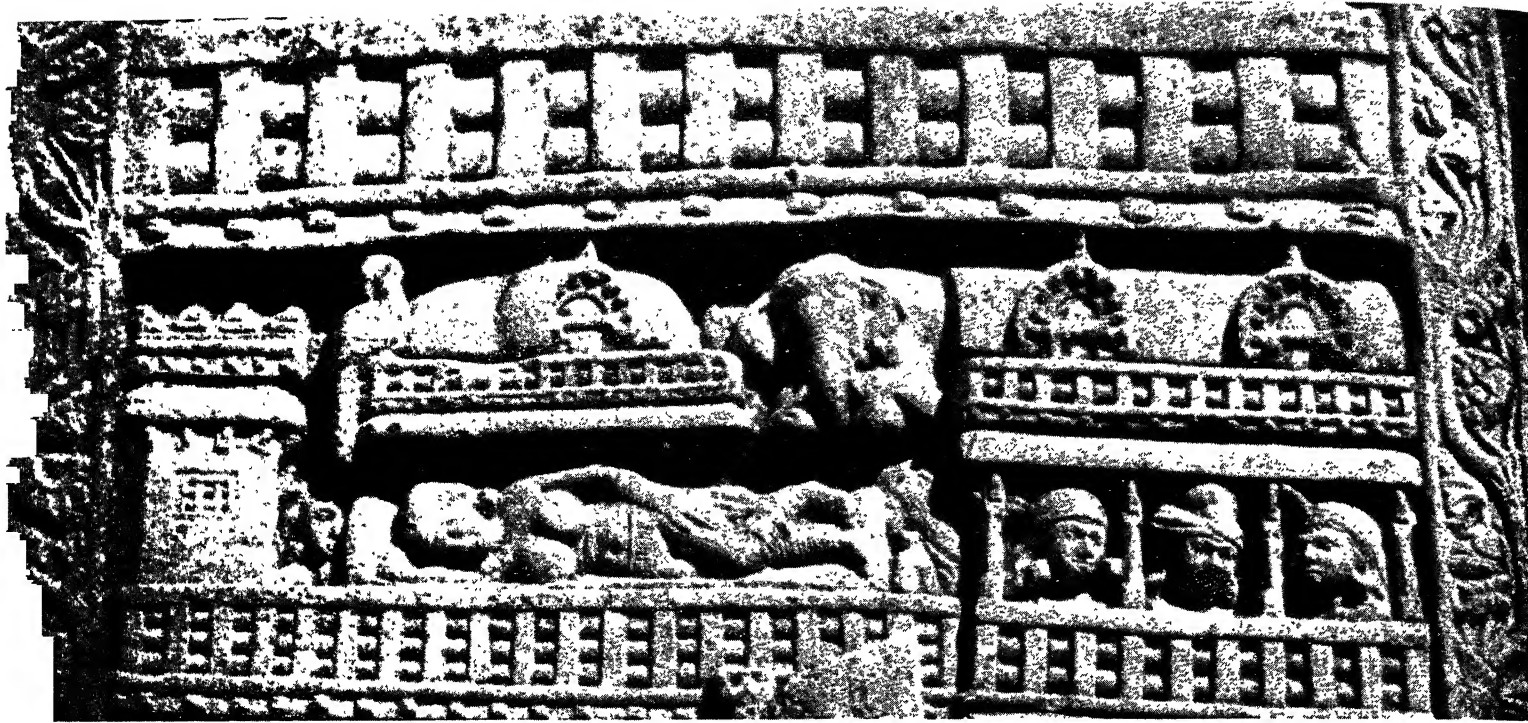
12 Māyā's Dream: the queens of the four guardian kings of the quarters adorning her with heavenly garments, Ānanda Temple, Burma

13 (ABOVE RIGHT) Māyā's Dream: the queens of the four guardian kings of the quarters anointing her with celestial perfumes, Ānanda Temple, Burma



14 Māyā's Dream: the descent of a white elephant into her womb, Bhārhut





15 Māyā's Dream : the descent of a white elephant into her womb, Sāñchi

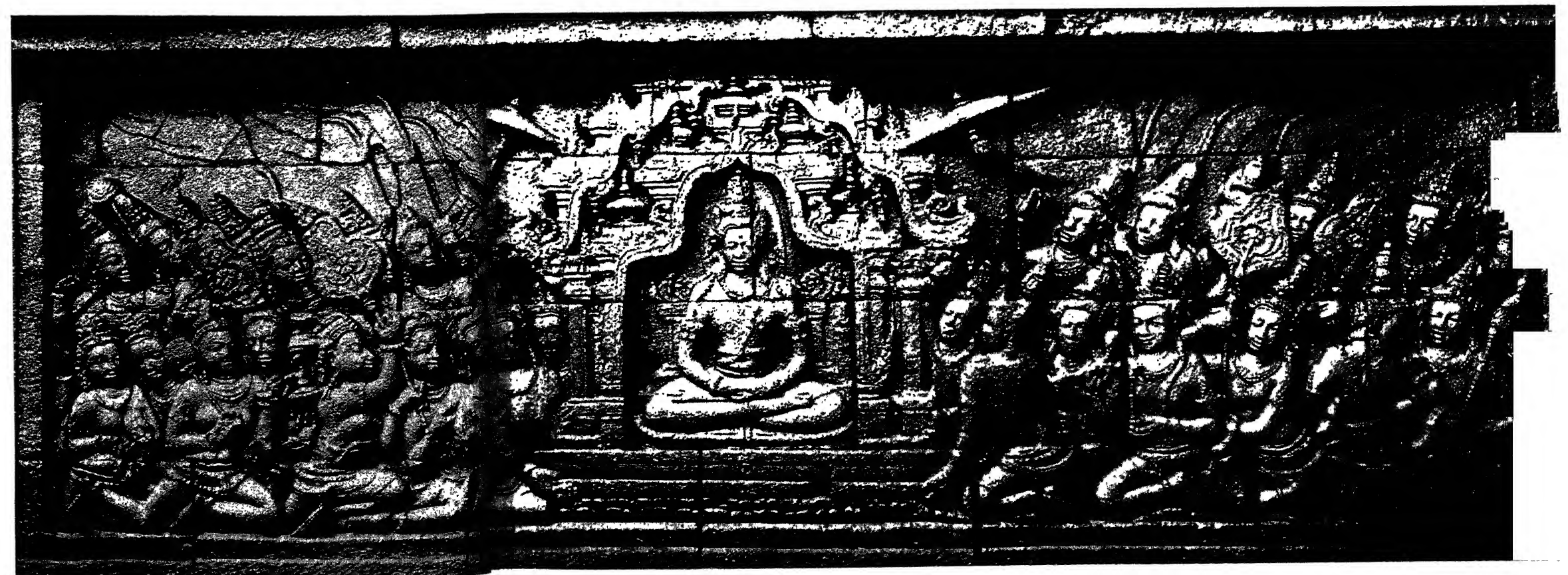


16 Māyā's Dream : the scene of conception represented without the elephant, Amarāvati

18 King Śuddhodana visiting Māyā in the Aśoka Grove, Amarāvati



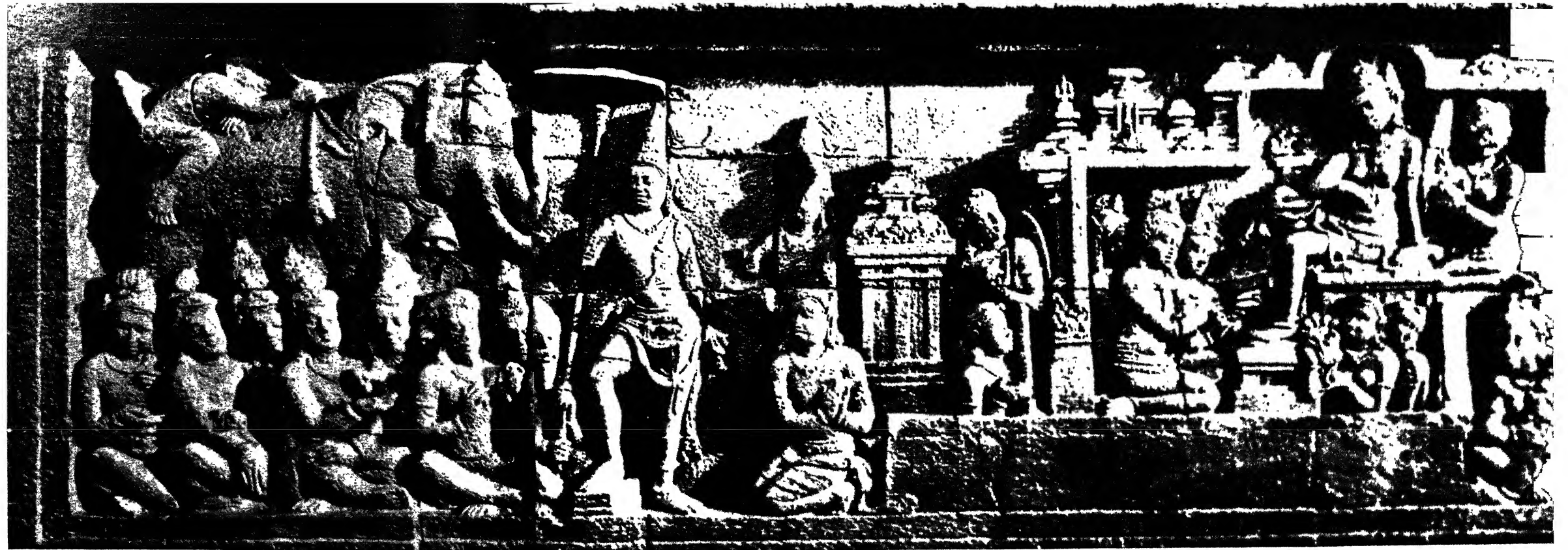
17 The Descent of the Bodhisattva in divine form, Borobudur







19 King Śuddhodana visiting Māyā  
in the Aśoka Grove, Borobudur



20 Māyā relating her Dream to the King and  
asking for its interpretation, Borobudur

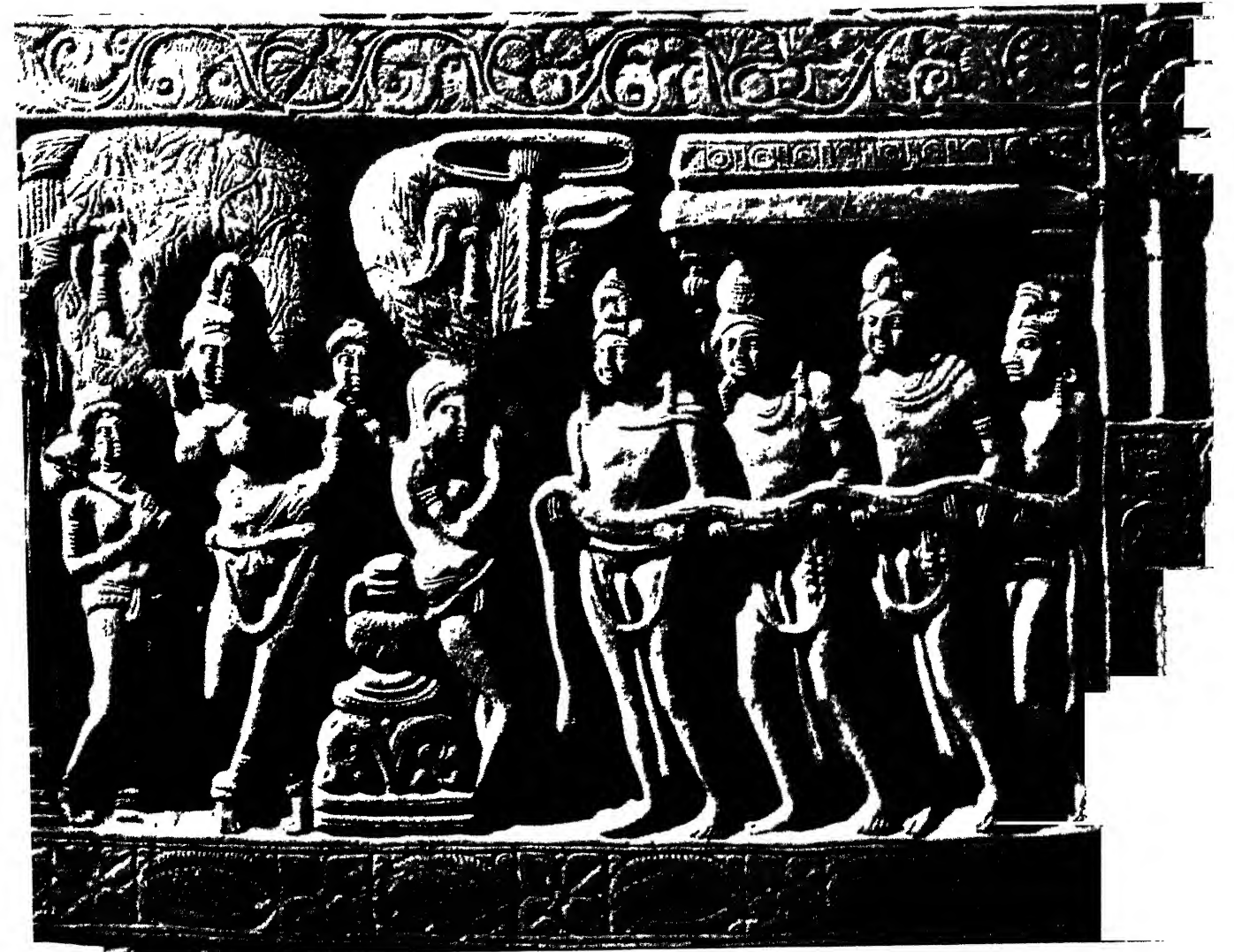






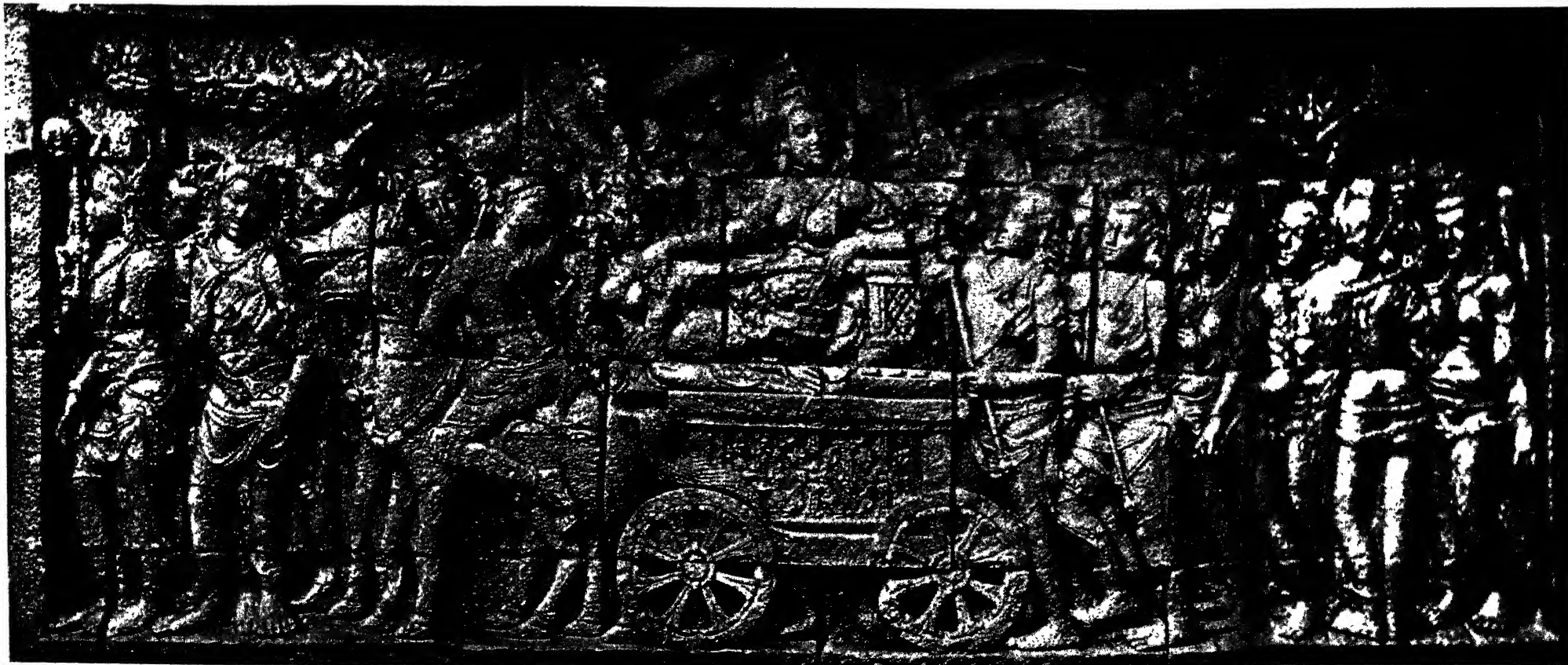


21 The Interpretation of  
the Dream, Amarāvati



22 Māyā proceeding to the  
Lumbinī Garden, Borobudur

23 The Birth of Buddha and the  
Seven Steps, Nāgārjunakoṇḍa



24 The Birth of Buddha and  
the Seven Steps, Gandhāra





25 The Birth of Buddha and  
the Seven Steps, Gandhāra



26 The Birth of Buddha and  
the Seven Steps, Nālandā





I The Birth of Buddha, wall-painting, Ajanta



II The Birth of Buddha and the First Bath attended by Brahmā, Indra and Śiva.  
painting on a wooden cover of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*





III Māra's Attack and Temptation, wall-painting. Ajanta





27 The Birth of Buddha and  
the Seven Steps, Tibet



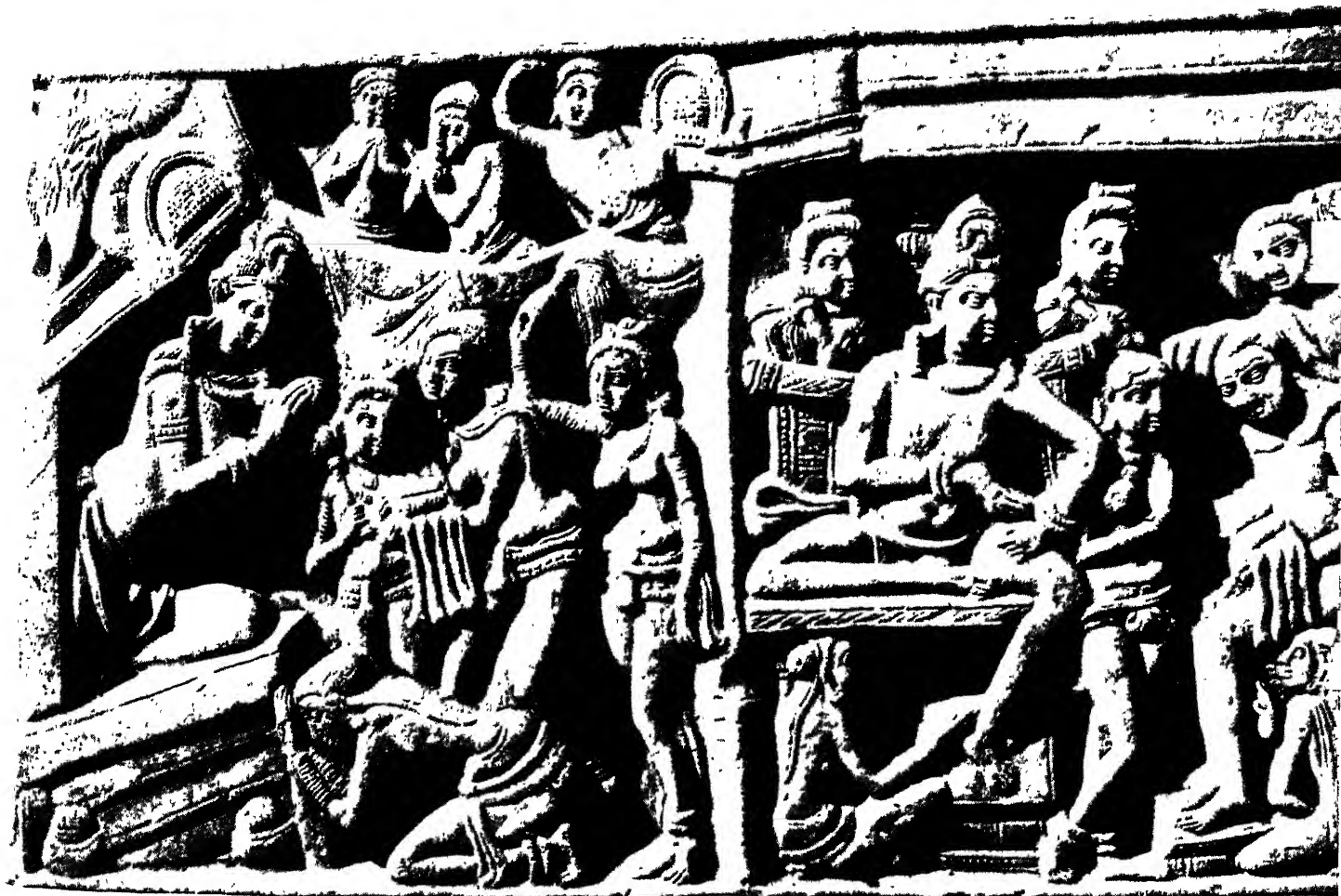


28 The Bath and the Return from Lumbinī, Gandhāra



29 The Visit of Asita, Amarāvati





30 The Visit of Asita. Nāgārjunakoṇḍa



31 The Visit of Asita, Ānanda Temple. Burma



32 Casting the Horoscope, Nāgārjunakonda



33 The Ploughing Festival and the  
First Meditation, Gandhāra



34 The Ploughing Festival and the First Meditation, Ānanda Temple, Burma

35 (ABOVE RIGHT) The Ploughing Festival and the First Meditation. Ānanda Temple, Burma



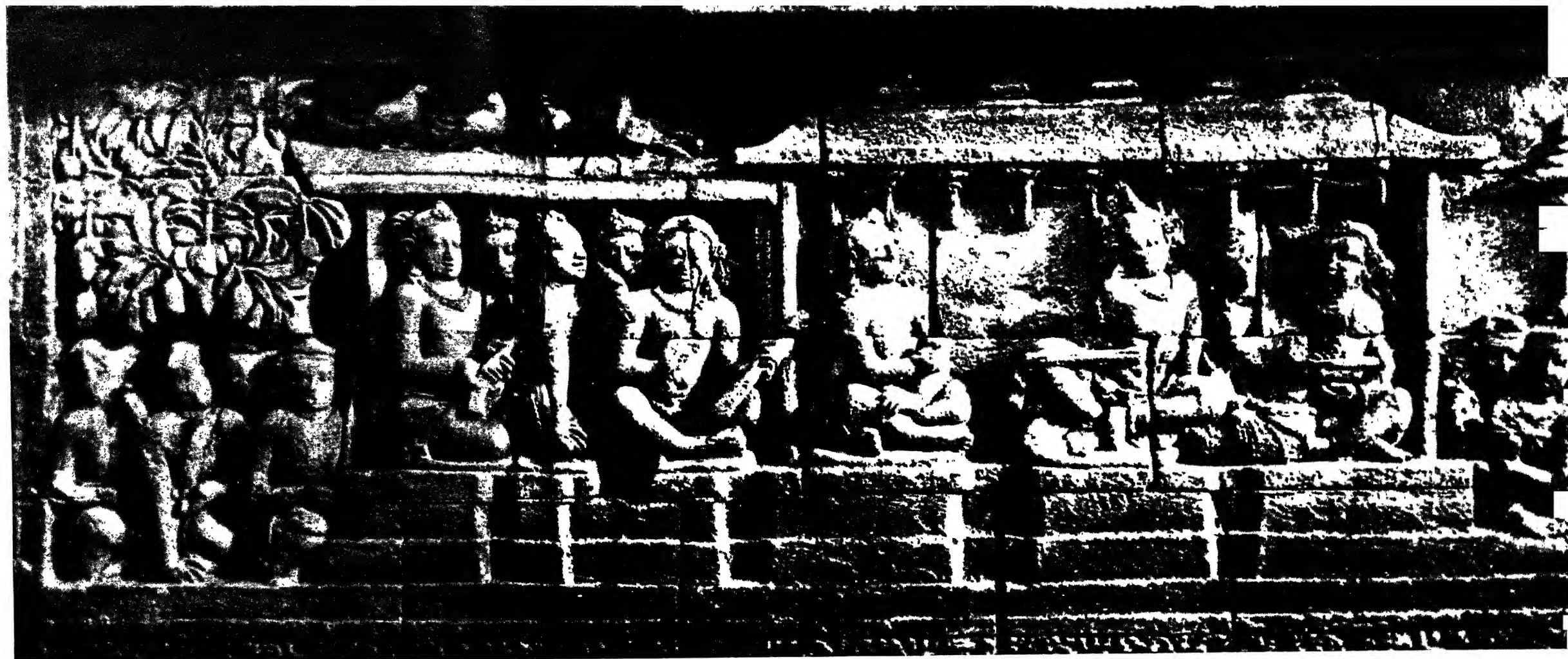
36 The Bodhisattva going to school, Gandhāra







37 The Bodhisattva at school, Gandhāra



38 The Bodhisattva at school, Borobudur



39 The Archery Contest, Borobudur

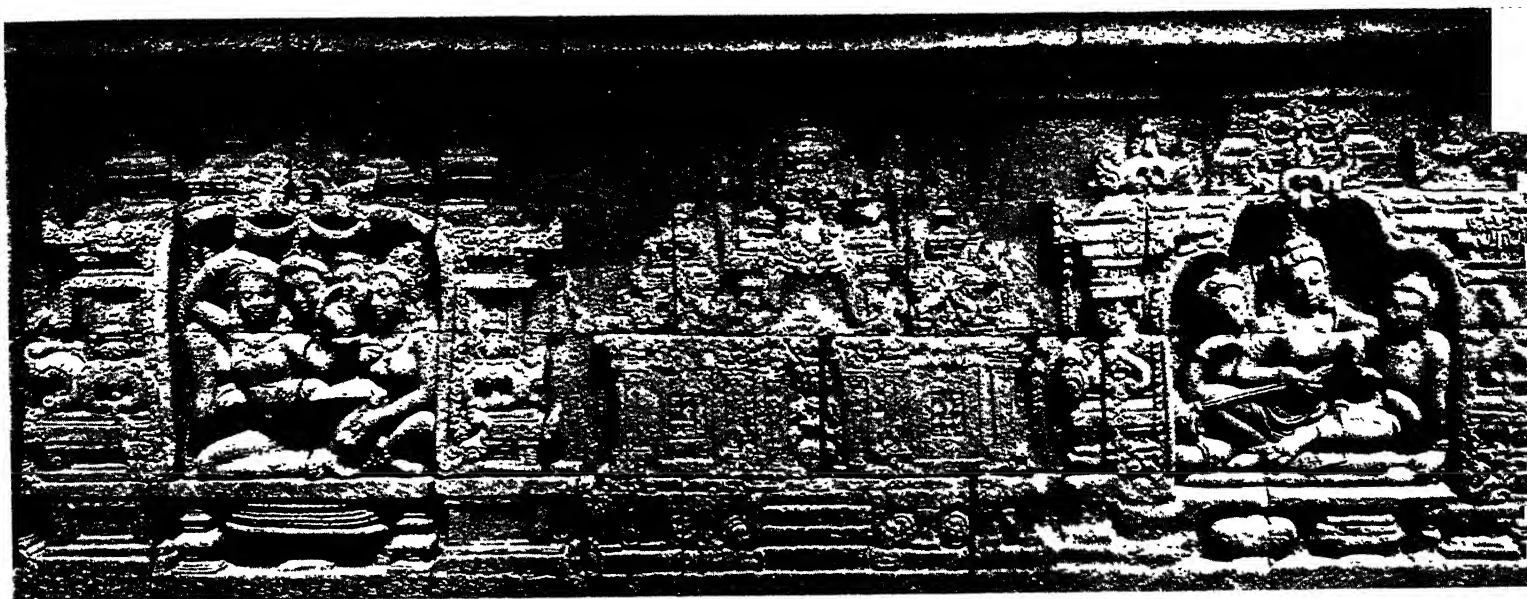




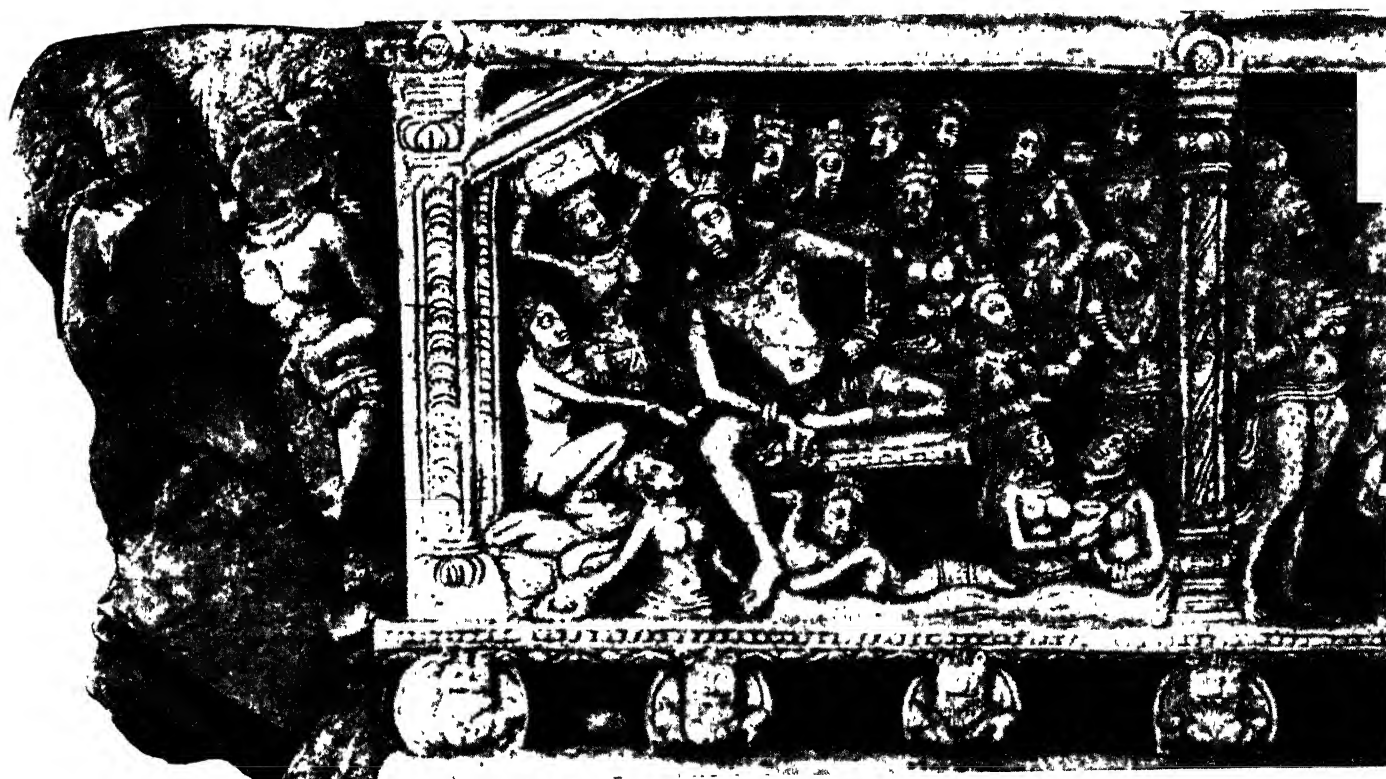
40 The Bodhisattva's Marriage, Gandhāra

41 The Bodhisattva's Marriage, Borobudur





42 Three Palaces for the Bodhisattva, Borobudur



43 The Bodhisattva in the Pleasure Garden, Nāgārjunakoṇḍa



44 The Encounters, Ajanta





45 The Bodhisattva sees  
an Old Man, Borobudur



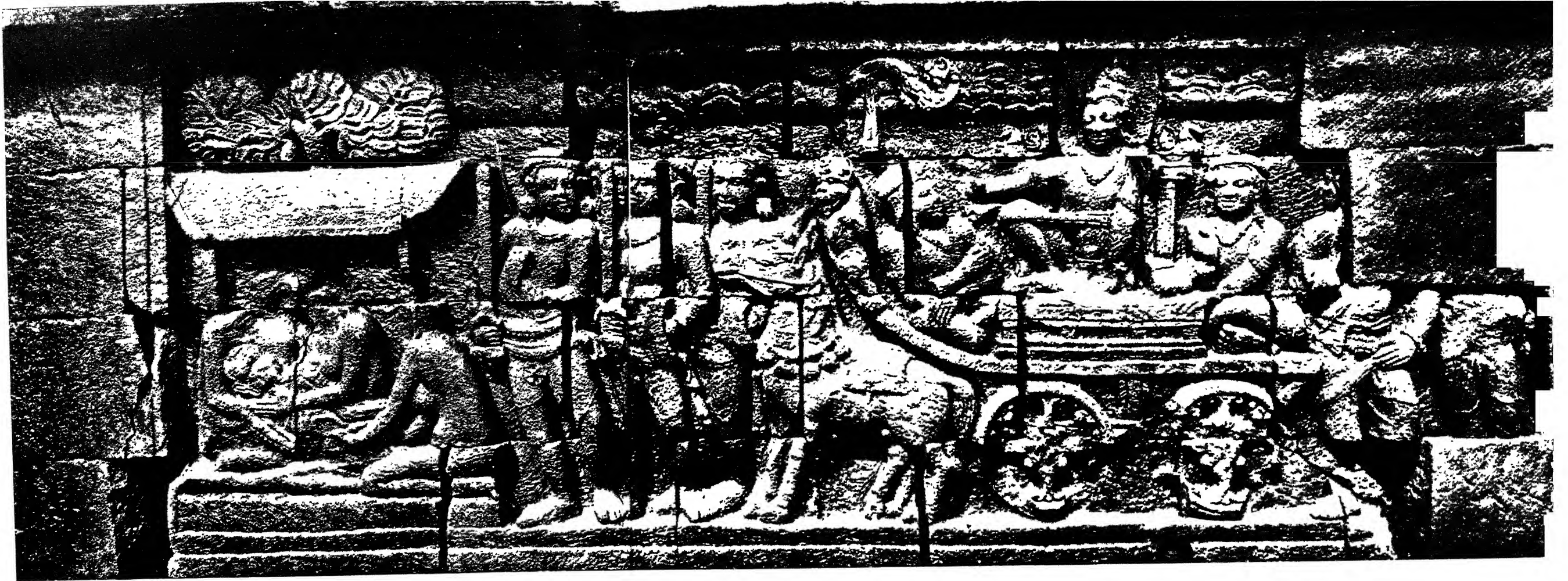
46 The Bodhisattva sees a  
Sick Man, Borobudur







47 The Bodhisattva sees  
a Dead Body, Borobudur

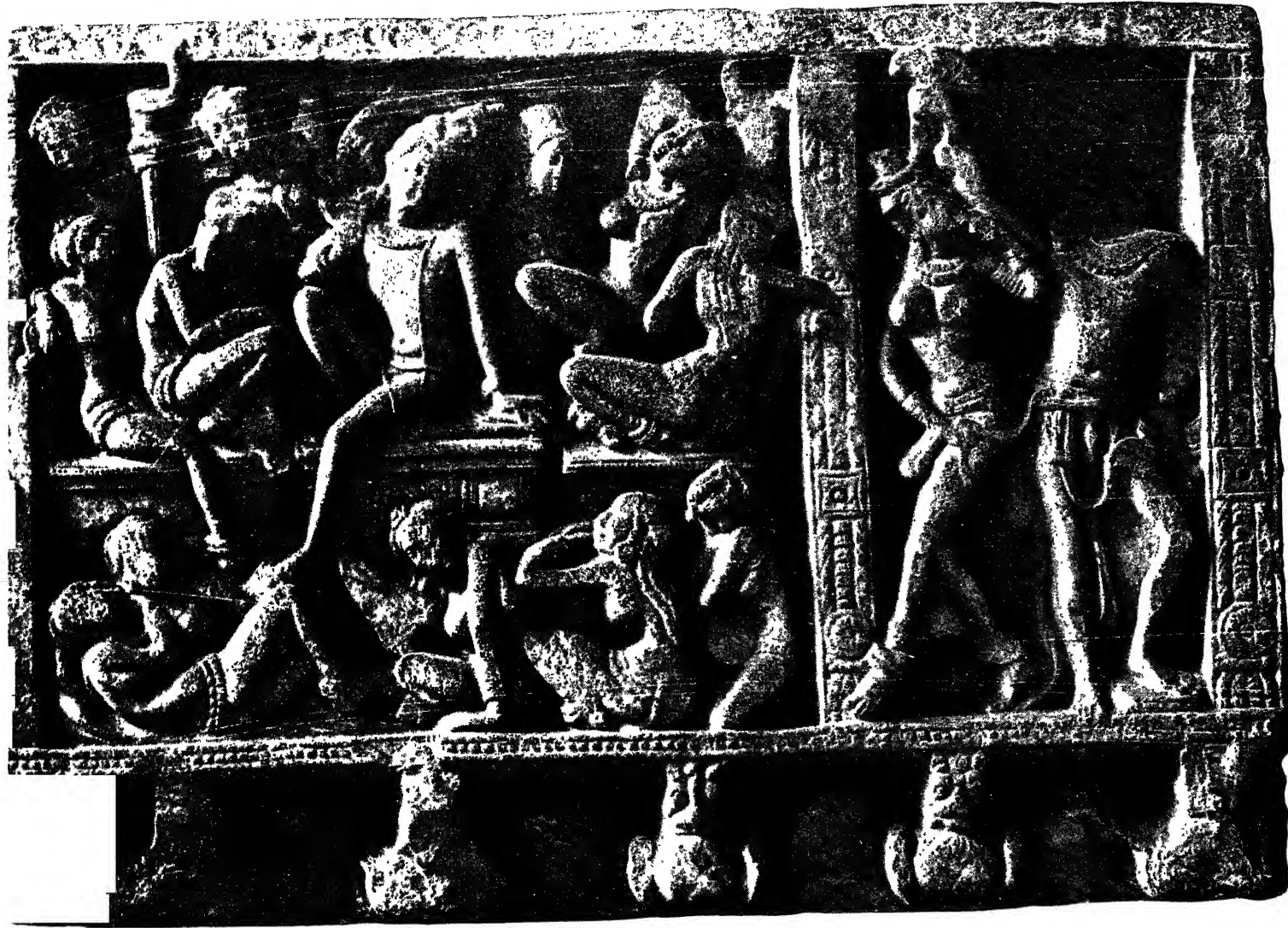


48 The Bodhisattva sees  
a Sannyāsi, Borobudur

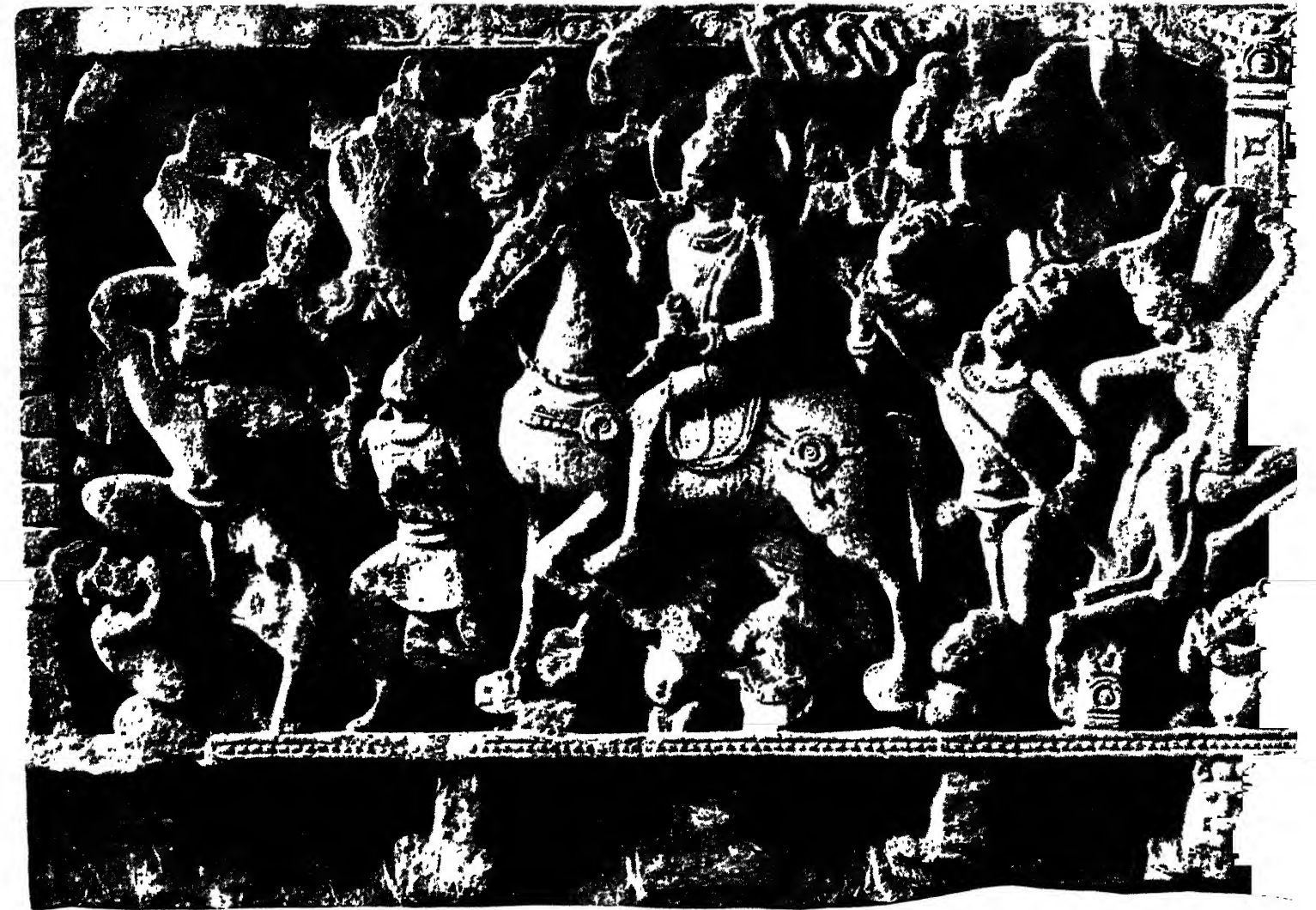




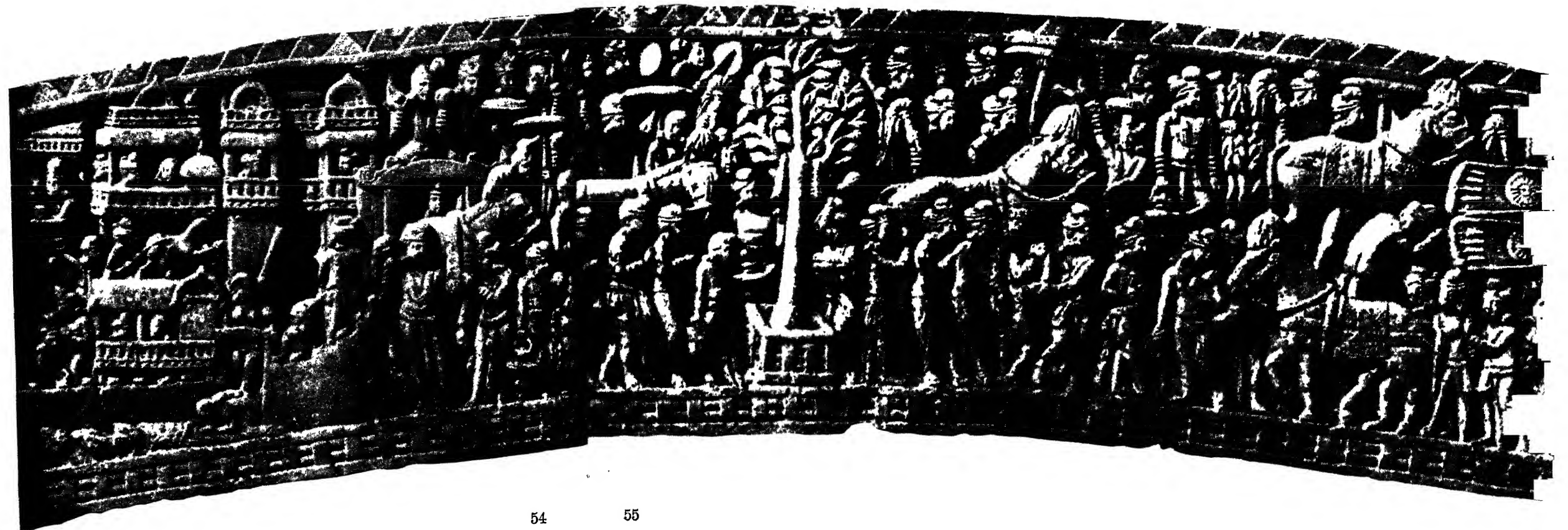




49 The Sleeping Women, Amarāvati



51 The Great Departure, Amarāvati



50 The Great Departure, Sāñchi

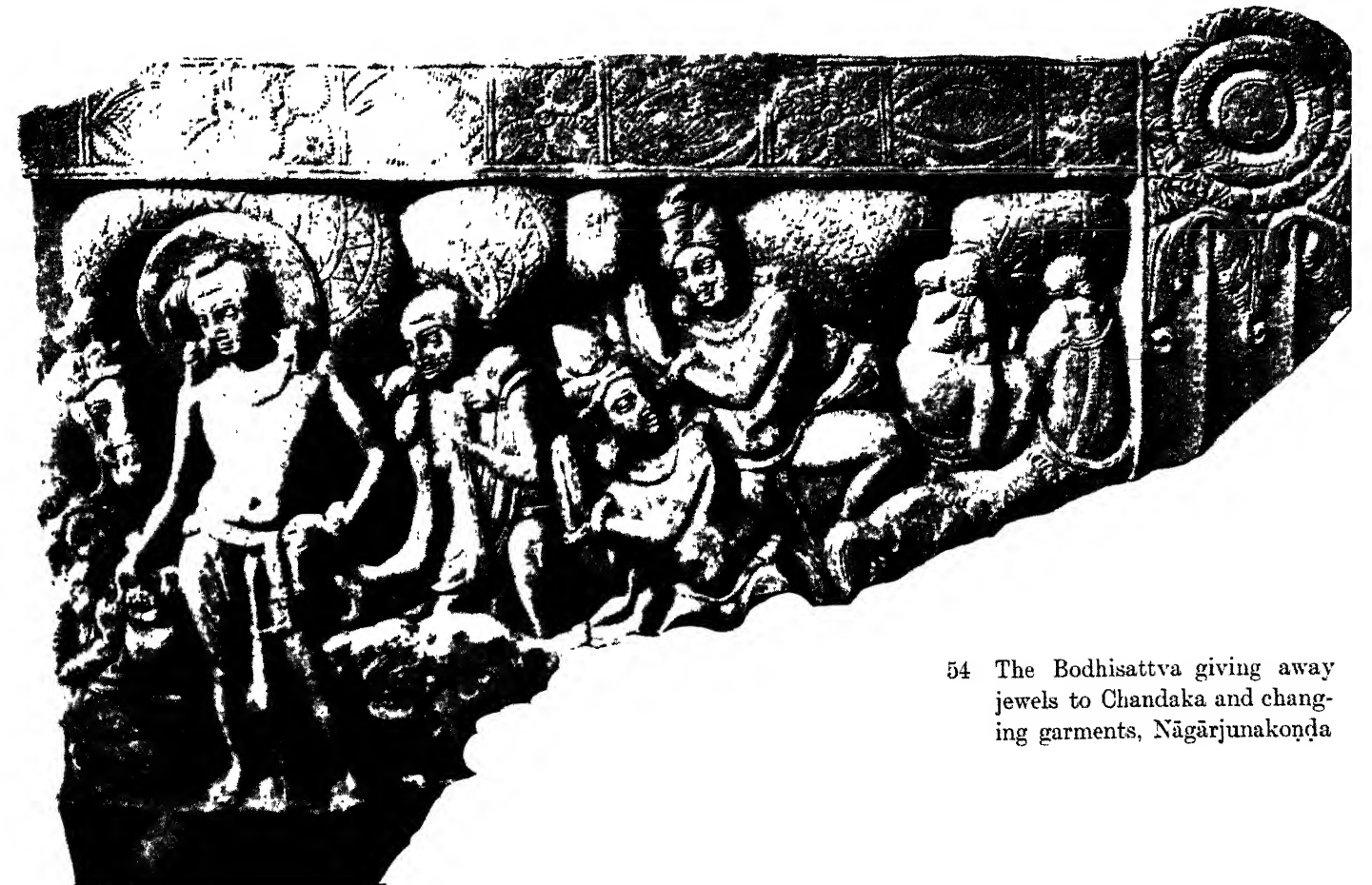




52 The Great Departure,  
Nāgārjunakoṇḍa



53 The Great Departure,  
Gandhāra



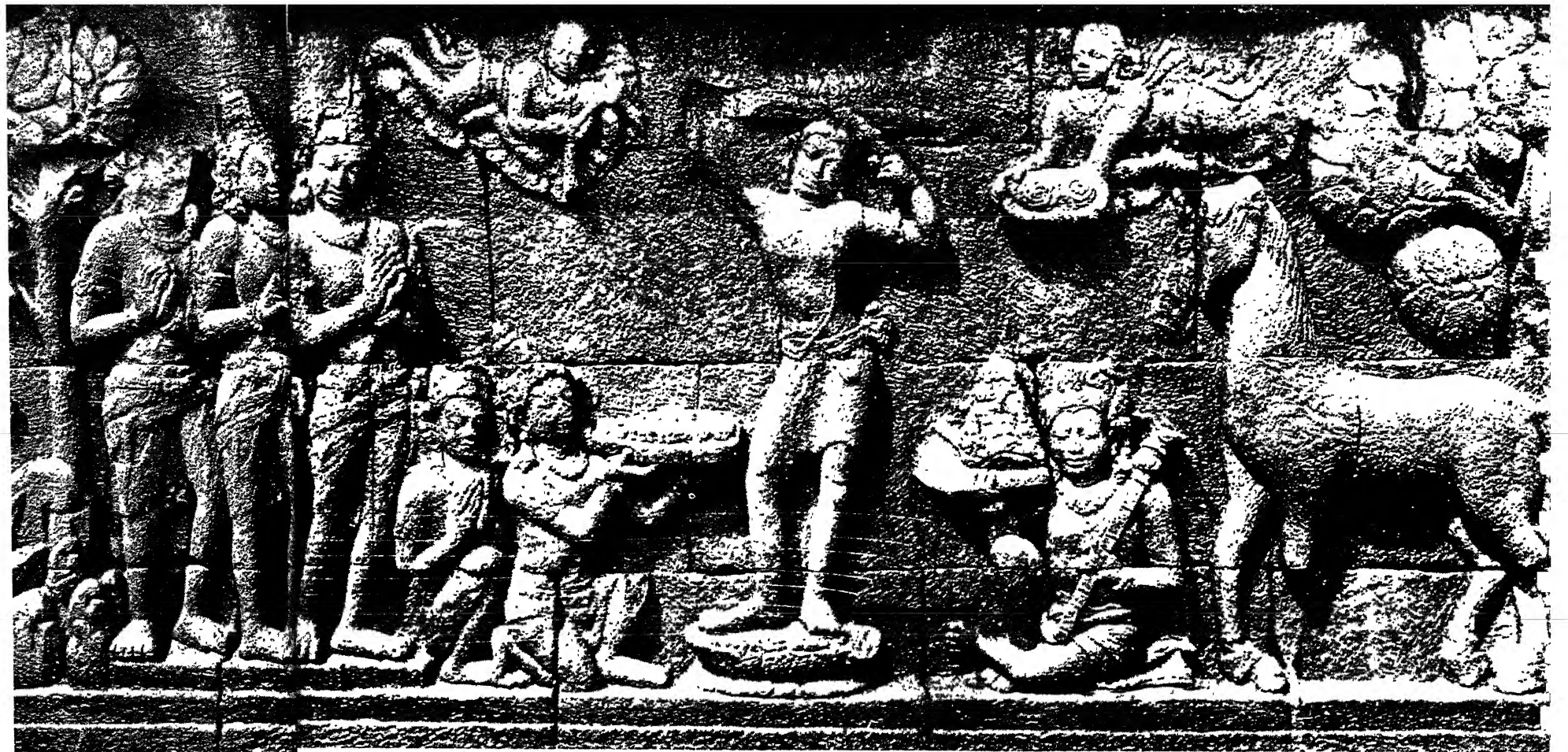
54 The Bodhisattva giving away  
jewels to Chandaka and chang-  
ing garments, Nāgārjunakoṇḍa



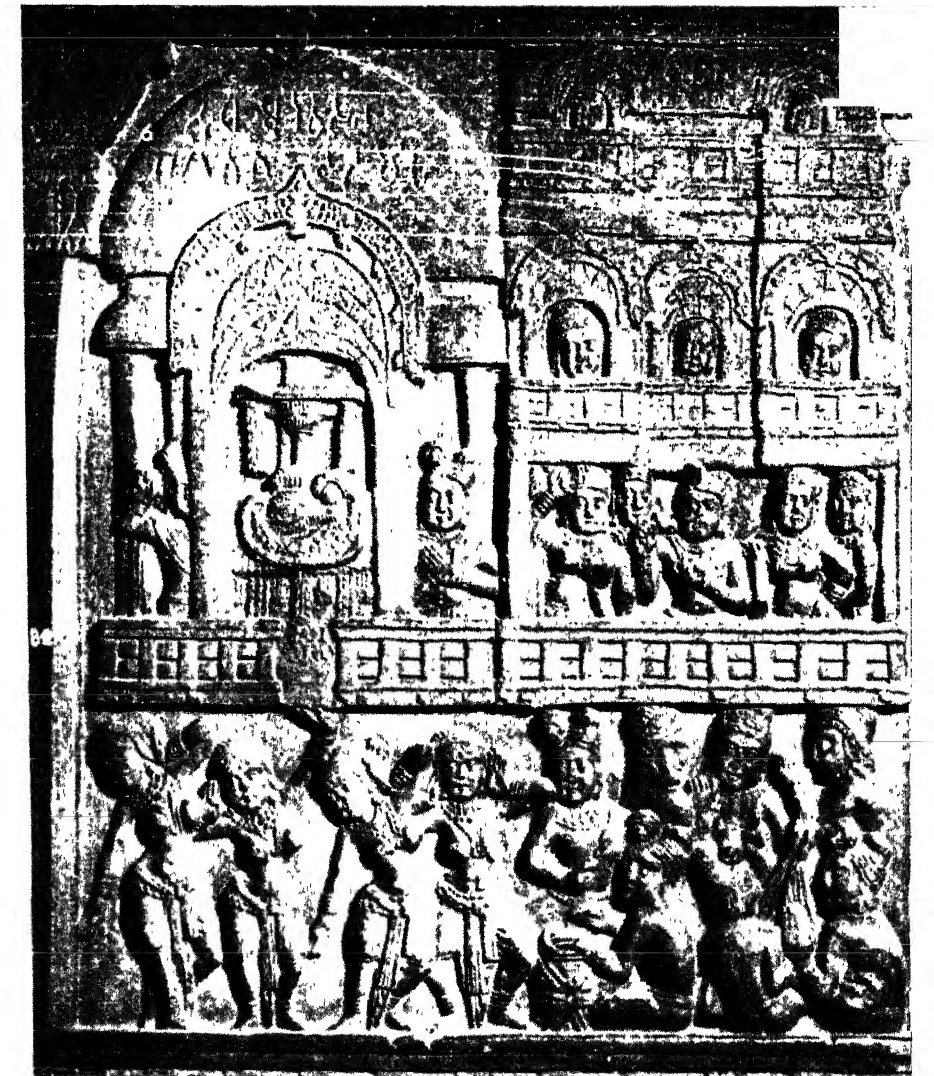




56 The Cutting of the Hair, Tibet



55 The Cutting of the Hair, Borobudur

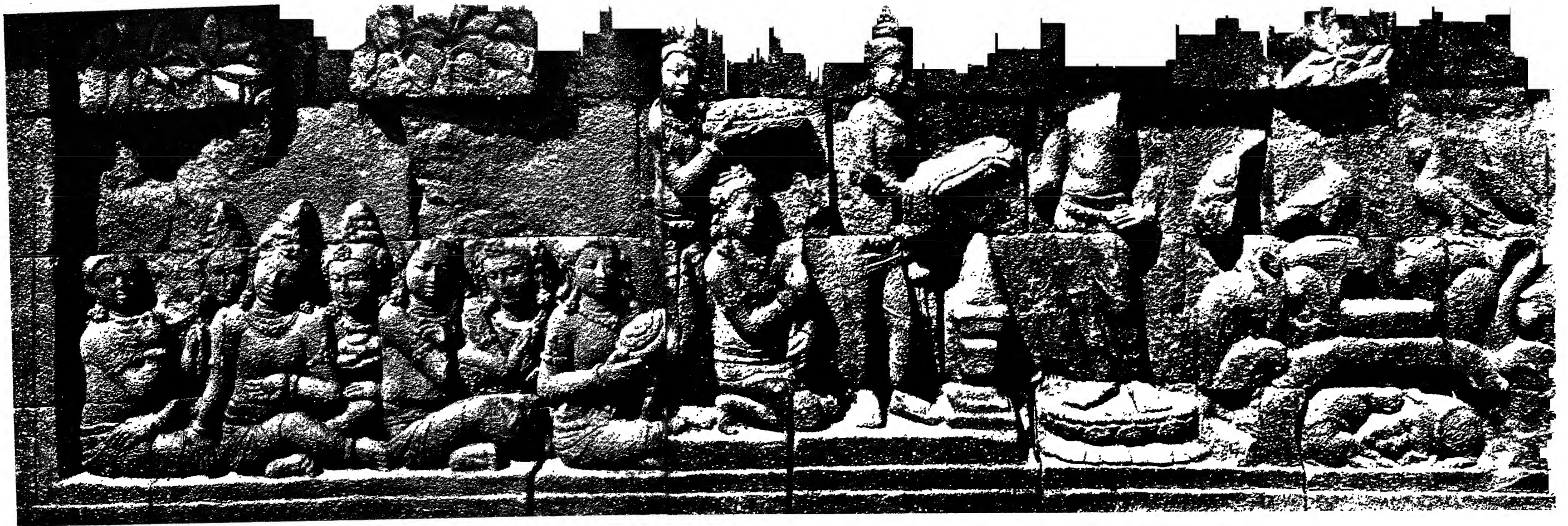


57 The Worship of the Locks of Hair in the Assembly Hall of the Gods, Bhārhut





3 The Bodhisattva receiving the monk's dress. Borobudur



59 The Farewell of Kaṇṭhaka, Gandhāra



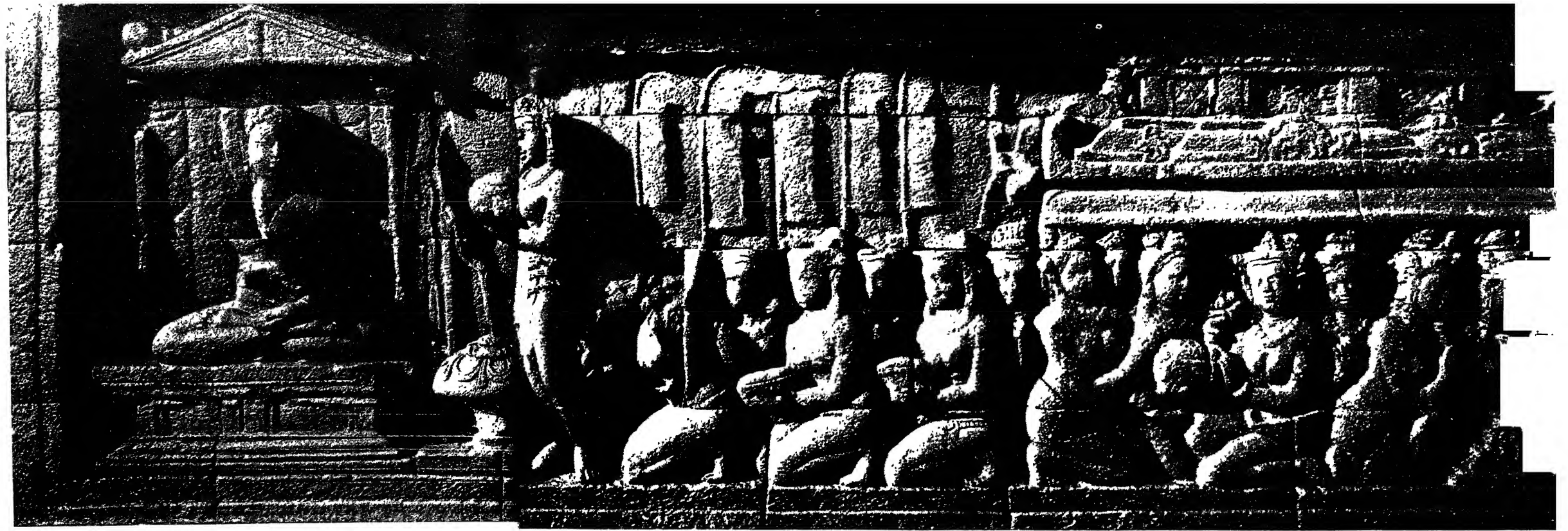
60 King Bimbisāra visiting the Bodhisattva, Borobudur







The Bodhisattva with Ājāra Kālāma, Ānanda Temple, Burma

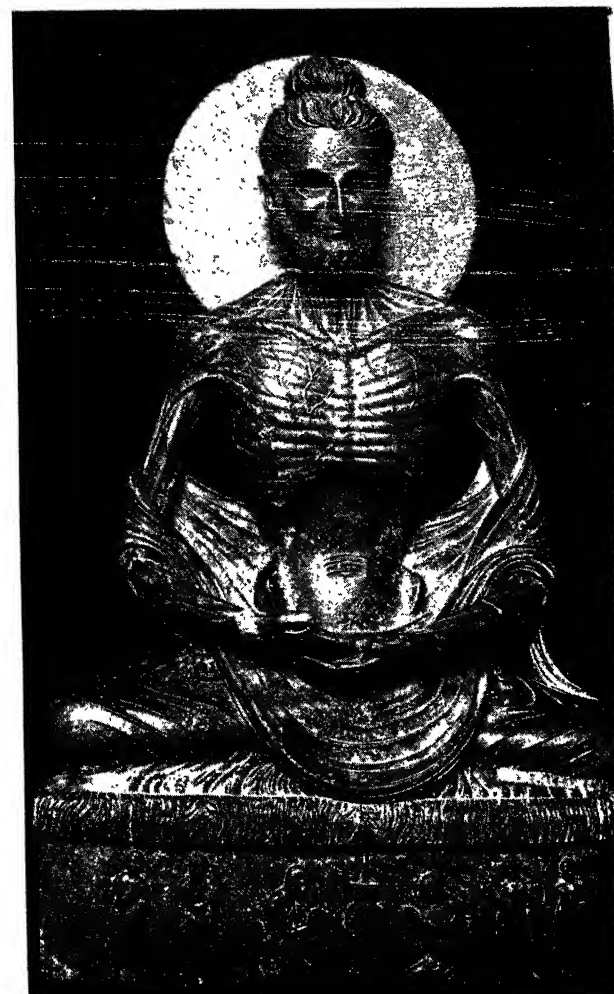


64 Sujātā's Offering, Borobudur

63 The Austerities of the Bodhisattva, Gandhāra

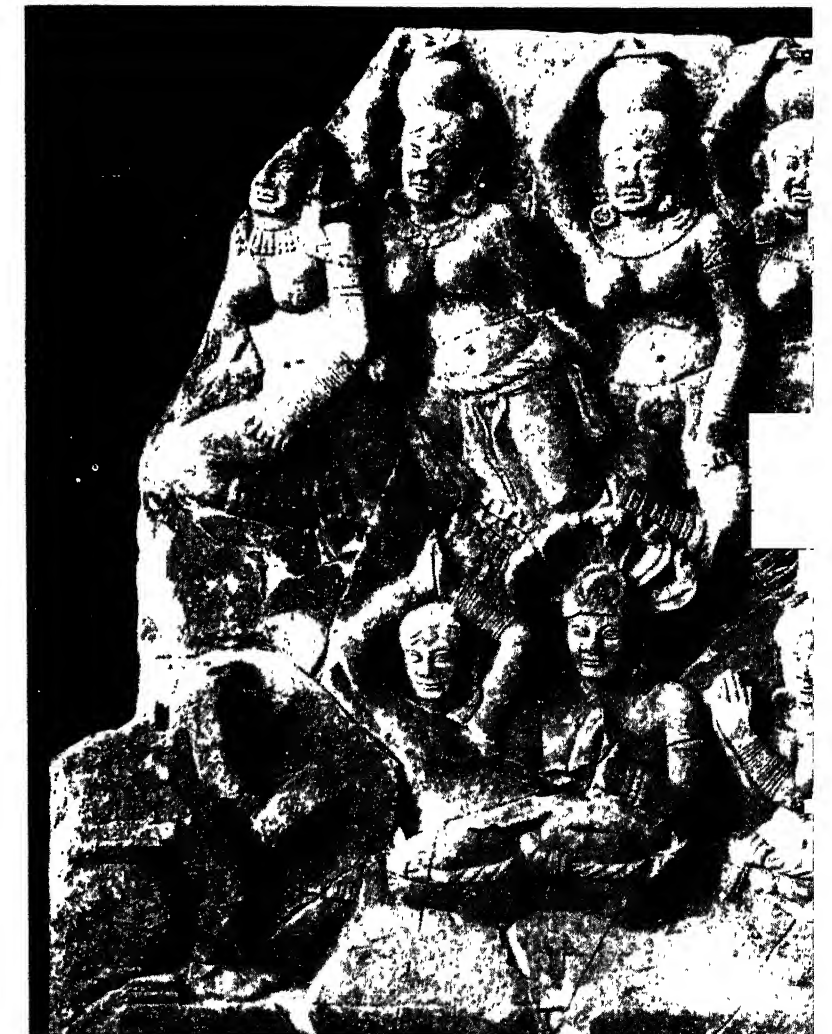


The Austerities of the Bodhisattva, Gandhāra



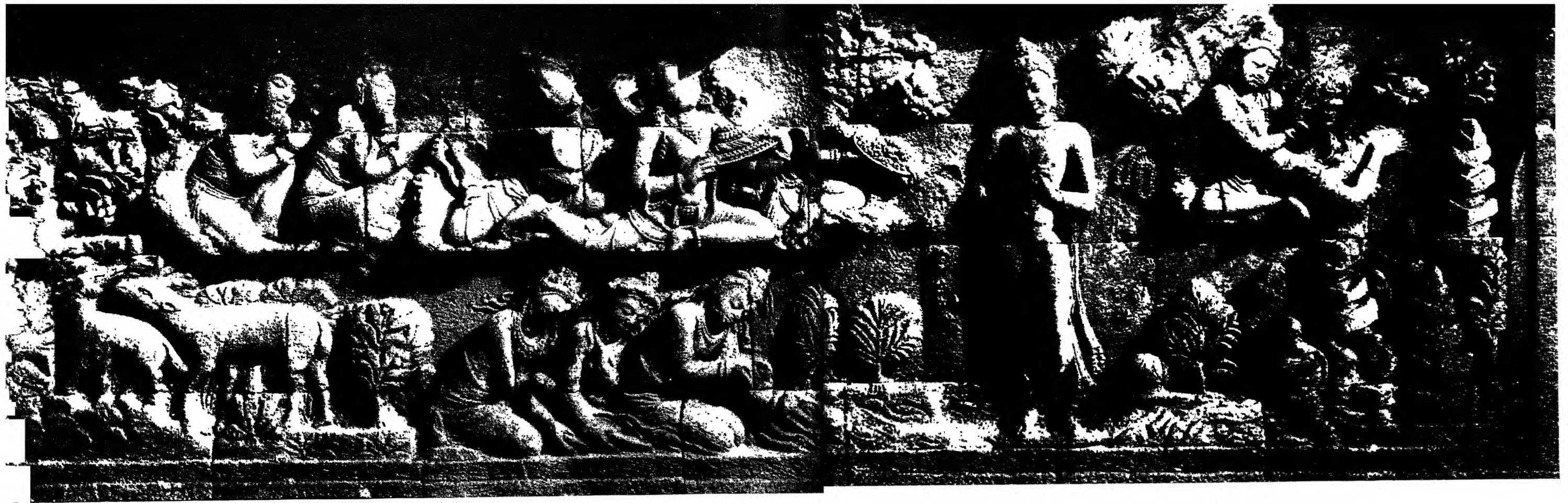
63

65 The Bodhisattva's Bath in the River Nerañjarā, Amarāvati







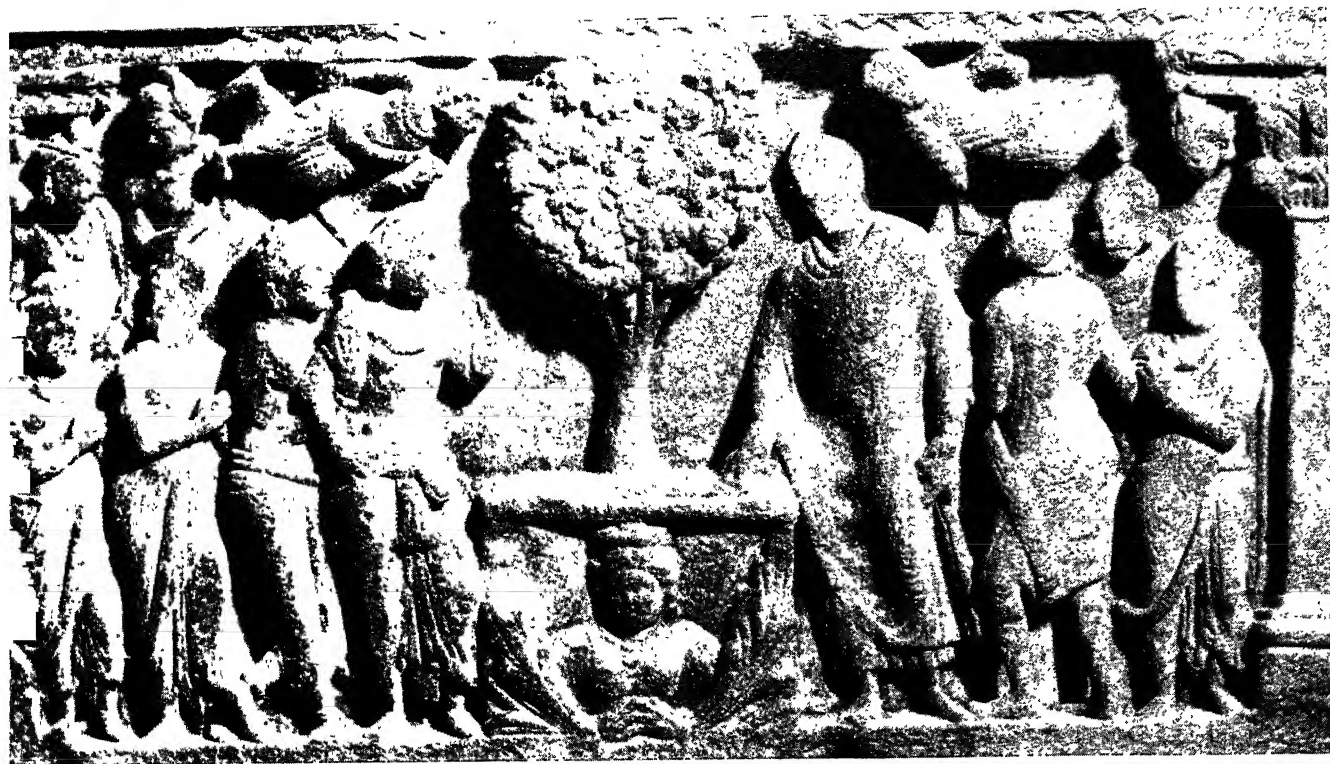


66 The Bodhisattva's Bath in the River Nerañjara, Borobudur









68 The Bodhisattva approaching the Bodhi Tree, Gandhāra



69 The Bodhisattva in Vajrasana, Bihar



OPPOSITE PAGE :

70 (ABOVE) Māra's Attack and Temptation, Sāñchi

71 (BELOW) Māra's Attack and Temptation, Nāgārjunakonda





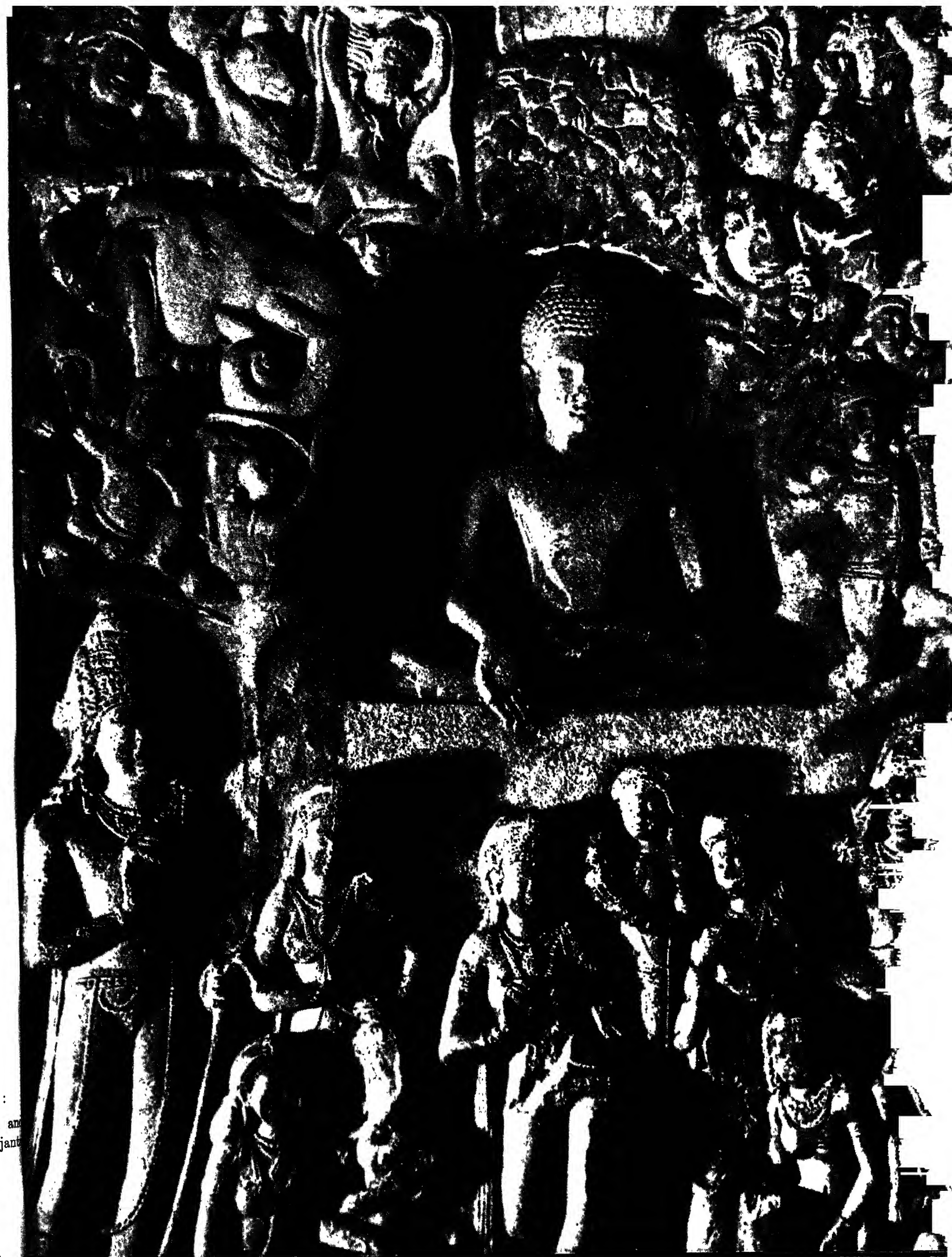




72 Māra's Army, Gandhāra

OPPOSITE PAGE:

73 Māra's Attack and  
Temptation, Ajanta

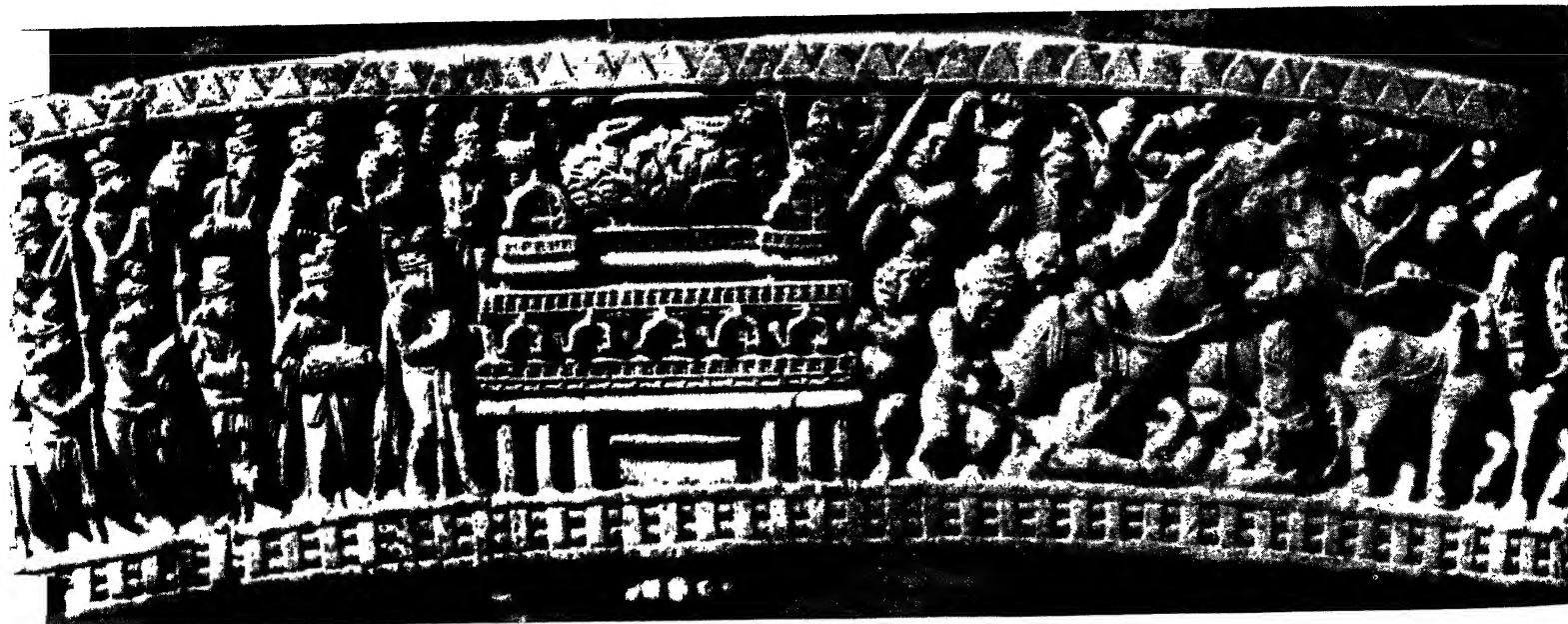








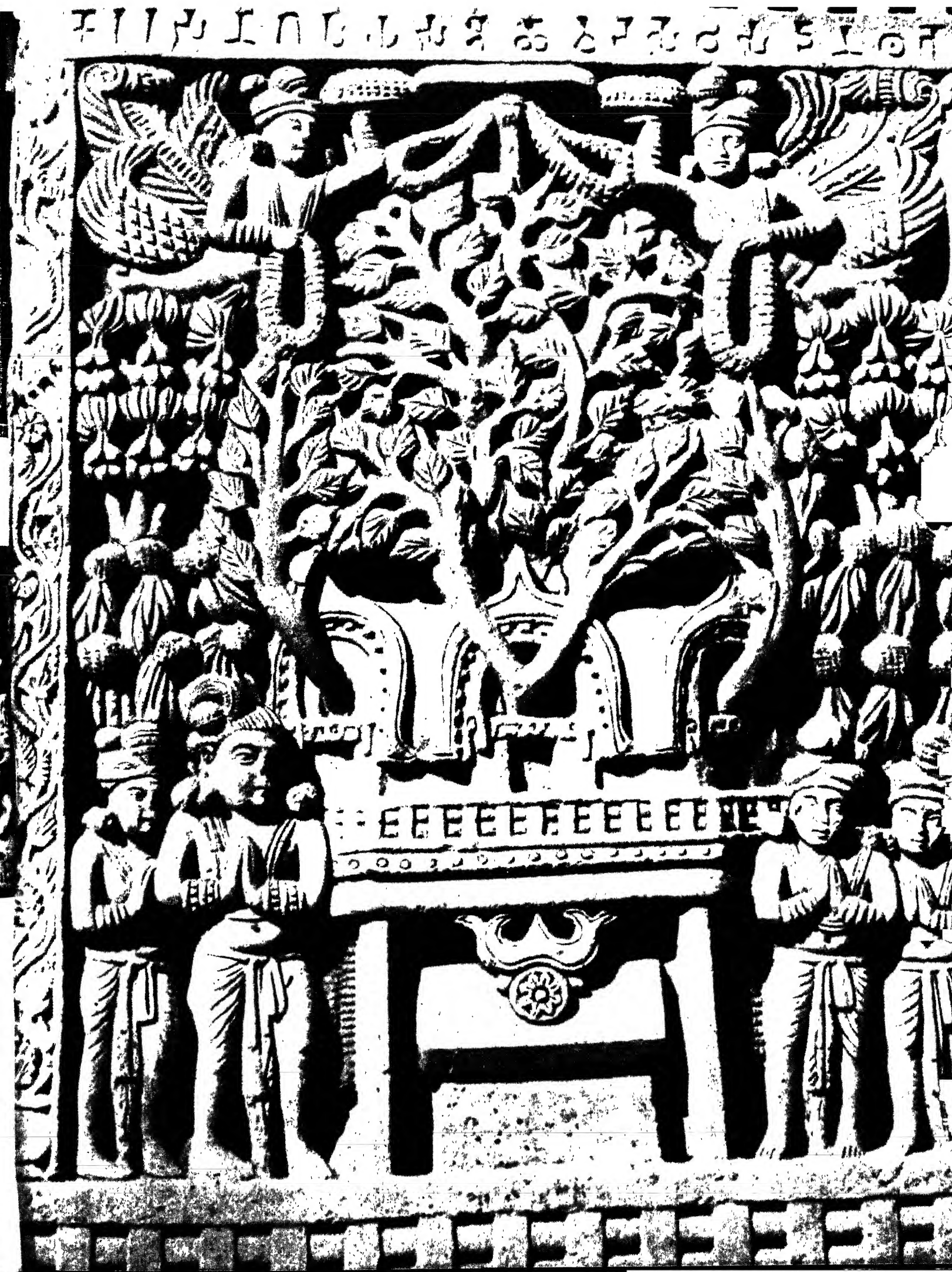
74 The Temptation, Borobudur



75 The Enlightenment, Sanchi

OPPOSITE PAGE:

76 The Enlightenment, Sanchi





# III

## BUDDHA'S MESSAGE





इदं खो पन भिक्खवे, दुक्खं अरियसच्चं—जानि पि दुक्खा, जरापि दुक्खा, व्याधि पि दुक्खा, मरणं पि दुक्खं, अपिप्येहि सम्पयोगो दुक्खो, पियेहि विप्पयोगो दुक्खो, यं पि इच्छं न लभति तं पि दुक्खं, मइखित्तेन पञ्चु' पादानकखन्धापि दुक्खा ।

इदं खो पन भिक्खवे, दुक्खसमुदयं अरियसच्चं—या'यं तण्हा पोनाभविका नन्दिरागमहगता तत्रतत्राभि-  
नन्दिनी, सेय्यथी'दं, कामतण्हा, भवतण्हा, विभवतण्हा ।

इदं खो पन भिक्खवे, दुक्खनिरोधं अरियसच्चं—यो तस्मा येव तण्हाय अमेमविरागनिरोधो चागो, पटि-  
निस्सगो मुत्ति अनालयो ।

इदं खो पन भिक्खवे, दुक्खनिरोधगामिनी पटिपदा अरियसच्चं—अयमे'व अरियो अट्टङ्गिको मग्गो,  
सेय्यथी'दं सम्मादिट्ठि सम्मासङ्कप्पो सम्मावाचा सम्माकम्मन्तो सम्माआजीवो सम्मावायामो सम्मासति  
सम्मासमाधि ।

Now this, O monks, is the noble truth of pain : birth is painful, old age is painful, sickness is painful, death is painful. Contact with unpleasant things is painful, separation from pleasant things is painful and not getting what one wishes is also painful. In short the five khandhas of grasping are painful.

Now this, O monks, is the noble truth of the cause of pain : that craving, which leads to rebirth, combined with pleasure and lust, finding pleasure here and there, namely the craving for passion, the craving for existence, the craving for non-existence.

Now this, O monks, is the noble truth of the cessation of pain : the cessation without a remainder of that craving, abandonment, forsaking, release, non-attachment.

Now this, O monks, is the noble truth of the way that leads to the cessation of pain : this is the noble Eightfold Path, namely, right views, right intention, right speech, right action, right livelihood, right effort, right mindfulness, right concentration.

धम्मचक्कप्पवत्तन-कथा, महावग्ग,  
भाग १, पृ. १५-१६,  
मुंबई विश्वविद्यालय संस्करण, १९४४

*Dhammacakkapavattana-kathā,*  
*Mahāvaggā, Part I, pp. 15-16.*  
Bom. Uni. Ed., 1944

नाहं यियासोगुरुदर्शनार्थम् अर्हामि कर्तुं तव धर्म-पीडाम् ।  
गच्छार्यपुत्रैहि च शीघ्रमेव विशेषको यावदयं न शुष्कः ॥

\* \* \*

तं गौरवं बुद्धगतं चकपं भायानुरागः पुनराचकपं ।  
सोऽनिश्चयात् नापि ययी न तस्थी तरंस्तरङ्गेष्विव राजहंसः ॥

\* \* \*

यथा स्वन्नं भुक्त्वा परमशयनीयेऽपि शयितो  
वराहो निर्मुक्तः पुनरशुचि धावेत्परिचितम् ।  
तथा श्रेयः शृण्वन् प्रशममुखमास्वाद्य गुणवद्  
वनं शान्तं हित्वा गृहमभिलषेत् कामतृपितः ॥

\* \* \*

कामानां प्रार्थना दुःखा प्राप्तौ तृप्तिर्न विद्यते ।  
वियोगान्नियतः शोको वियोगश्च ध्रुवो दिवि ॥

It is not meet for me to hinder you in the performance of your duty to go and see the Guru. Go, my lord, but return quickly before this paint is dry.

\* \* \* \*

Reverence for the Buddha drew him forward, love for his wife drew him back again ; from irresolution, he neither went away nor stood still, like a royal swan pressing forwards on the waves.

\* \* \* \*

Just as a pig, if fed on the best of food and provided with even the best of bedding, would hasten on release to his familiar midden, so the man who is dominated by the thirst of passion, would leave the tranquil forest and long for his home, though, while hearing of the highest good, he had tasted the excellent pleasure of religious peace.

\* \* \* \*

The quest of love is full of suffering and in its attainment there is no appeasement of desire. Grief ensues inexorably from separation, and separation is inevitable in heaven.

सौन्दरानन्द,

सर्ग ४, श्लोक:-३४, ४२;

सर्ग ८, श्लोक:-६०;

सर्ग ११, श्लोक:-३८

*Saundarānanda,*

iv, vv. 34,42; viii, v. 60;

xi, v. 38

पञ्चकामगुणे हित्वा, पियरूपे, मनोरमे ।  
सद्वाय घरा निक्खम्म दुक्खस्सन्तकरो भव ॥  
मित्ते भजस्सु कल्याणे, पन्तं च सयनासनं ।  
विवित्तं अप्पनिग्घोसं, मत्तञ्जू होहि भोजने ॥  
\* \* \*

अनिमित्तं च भावेहि, मानानुसयमुज्जह ।  
ततो मानाभिसमया, उपसन्तो चरिस्ससीति ॥

इत्थं सुदं भगवा आयस्मन्तं राहुलं इमाहि गाथाहि अभिण्हं ओवदतीति ।

The Lord: Leave pleasure's fivefold strands,—so sweet, so dear;  
and, led by Faith, leave home, to end all ills.  
Choose worthy friends ; a distant lodging seek,  
remote and quiet ; sparing be in food.

\* \* \* \*

Foster what harbours no appearances.  
Discard all trend to pride ; pride comprehend  
and thou shalt go thy way serene and calm.

\* \* \* \*

It was in this wise that, in these stanzas, the Lord again and again exhorted the reverend Rāhula.

सुत्तनिपात,

गाथा:-३३७, ३३८, ३४२

*Sutta-nipāta,*

vv. 337, 338, 342

... चन्द्रिम-सुरियनक्खत्तानं उग्गमनं ओगमनं संकिलेसं वोदानं भविस्सति ...  
इति एवरुपाय तिरच्छानविज्जाय ... पटिविरतो समणो गोतमो'ति ।

... There will be rising and setting, dimness and clearness of the sun or the moon or the stars ... Gotama the recluse holds aloof from such low arts.

दीघनिकाय, भाग १, ब्रह्मजाल-  
सुत्त, पृ. १२, मुंबई  
विश्वविद्यालय संस्करण, १९४२

*Dīgha-nikāya*, Part I,  
*Brahmajāla-sutta*,  
p. 12, Bom. Uni. Ed., 1942

इमं खो अहं केवट्ट, इद्धि-पाटिहारिये आदीनवं सम्पस्समानो इद्धि-पाटिहारियेन  
अट्टियामि हरायामि जिगुच्छामि ।

Well, Kevatta! It is because I perceive danger in the practice of mystic wonders, that I loathe, and abhor, and am ashamed thereof.

दीघनिकाय, भाग १, केवट्टसुत्त, *Dīgha-nikāya*, Part I, *Kevatta-sutta*,  
पृ. २४५, p. 245, Bom. Uni. Ed., 1942  
मुंबई विश्वविद्यालय संस्करण, १९४२

किं सू'ध वित्तं पुरिसस्स सेट्ठं, किं सु सुचिण्णं सुखमावहाति ।  
किं सु हवे सादुतरं रसानं, कथंजीवि जीवितमाहु सेट्ठं ॥

सद्धी'ध वित्तं पुरिसस्स सेट्ठं, धम्मो सुचिण्णो सुखमावहाति ।  
सच्चं हवे सादुतरं रसानं, पञ्चाजीवि जीवितमाहु सेट्ठं ॥

What forms a man's chief wealth?  
What leads men on to weal?  
What taste excels the rest?  
What life is deemed the best?

The Lord : Faith forms a man's chief wealth ;  
The Doctrine leads to weal ;  
the sweetest taste is truth ;  
a life of wisdom's best.

सुत्तनिपात, गाथा :—१८१, १८२

*Sutta-nipāta*, vv. 181, 182

‘गच्छं वदेसि, समण, ठितो'म्हि ममञ्च ब्रूसि, ठितं अट्टितो'ति ।  
पुच्छामि तं, समण, एतम'त्थं— ‘कथं ठितो त्वं, अहं अट्टितो'म्हि?’ ॥  
“ठितो अहं, अङ्गुलिमाल सन्वदा, सन्वेसु भूतेसु निधाय दण्डं ।  
तुवञ्च पाणेसु असञ्जतो'सि, तस्मा ठितो'हं तुवं अट्टितो'सि॥”

Thou who art walking, friar, dost say: ‘Lo! I have stopped!’  
And me thou tellest, who *have* stopped, ‘I have not stopped!’  
I ask thee, friar, what is the meaning of thy words?  
How sayest thou that thou hast stopped, but I have not?  
Then the Exalted one replied:  
Yea, I have stopped, *Āṅgulimāla*, ever more,  
Towards all living things renouncing violence;  
Thou holdest not thy hand against thy fellow-men,  
Therefore: 'tis I have stopped, but thou still goest on.

मज्झिमनिकाय, *Majjhima-nikāya*,  
भाग २, पृ. ३०२, मुंबई विश्वविद्यालय Part II, p. 302, Bom. Uni. Ed., 1938  
संस्करण, १९३८



न हि वेरेन वेरानि सम्मन्तीध कुदाचनं ।  
अवेरेन च सम्मन्ति; एस धम्मो सनन्तनो ॥

Not at any time are enmities appeased here through enmity,  
but they are appeased through non-enmity. This is the eternal law.

धम्मपद, गाथा :-५

*Dhammapada, v. 5*

अथ खो राजा मागधो अजातसत्तु वेदेहि-पुत्तो भगवतो भासितं अभिनन्दित्वा अनुमोदित्वा उट्ठाया'सना  
भगवन्तं अभिवादेत्वा पदक्खिणं कत्वा पक्कामि ।

अथ खो भगवा अचिर-पक्कन्तस्स रज्जो मागधस्स अजातसत्तुस्स वेदेहि-पुत्तस्स भिक्खू आमन्ते'सि-खता'-  
यं भिक्खवे, राजा, उपहृता'यं भिक्खवे, राजा । सचा'यं भिक्खवे, राजा पितरं धम्मिकं धम्म-राजानं  
जीविता न वीरोपेस्सथ, इमस्मिं येव आसने विरजं वीतमलं धम्म-चक्खुं उप्पज्जिस्सथा'ति ।

Then Ajātasattu the king, pleased and delighted with the words of the Blessed  
One, arose from his seat, and bowed to the Blessed One, and keeping him on the  
right hand as he passed him, departed thence.

Now the Blessed One, not long after Ajātasattu the king had gone, addressed the  
brethren and said : 'This king, brethren, was deeply affected, he was touched in  
heart. If, brethren, the king had not put his father to death, that righteous man and  
righteous king, then would the clear and spotless eye for the truth have arisen in  
him, even as he sat there'.

दीघनिकाय, भाग १, पृ. ९६-९७,  
मुंबई विश्वविद्यालय संस्करण, १९४२

*Dīgha-nikāya,*  
Part I, pp. 96-97, Bom. Uni. Ed., 1942

माता यथा नियं पुत्तं आयुसा एकपुत्तमनुरक्खे ।  
एवं'पि सब्बभूतेसु मानसं भावये अपरिमाणं ॥  
मेतञ्च सब्बलोकस्मिं मानसं भावये अपरिमाणं ।  
उद्धं अधो च तिरियञ्च असम्बाधं अवेरं असपत्तं ॥

Just as with her own life  
a mother shields from hurt  
her own, her only, child,—  
let all embracing thoughts  
for all that lives be thine,  
—an all-embracing love  
for all the universe  
in all its heights and depths  
and breadth, unstinted love,  
unmarred by hate within,  
not rousing enmity.

सुत्तनिपात, गाथा :- १४९-१५०

*Sutta-nipāta, vv. 149-150*

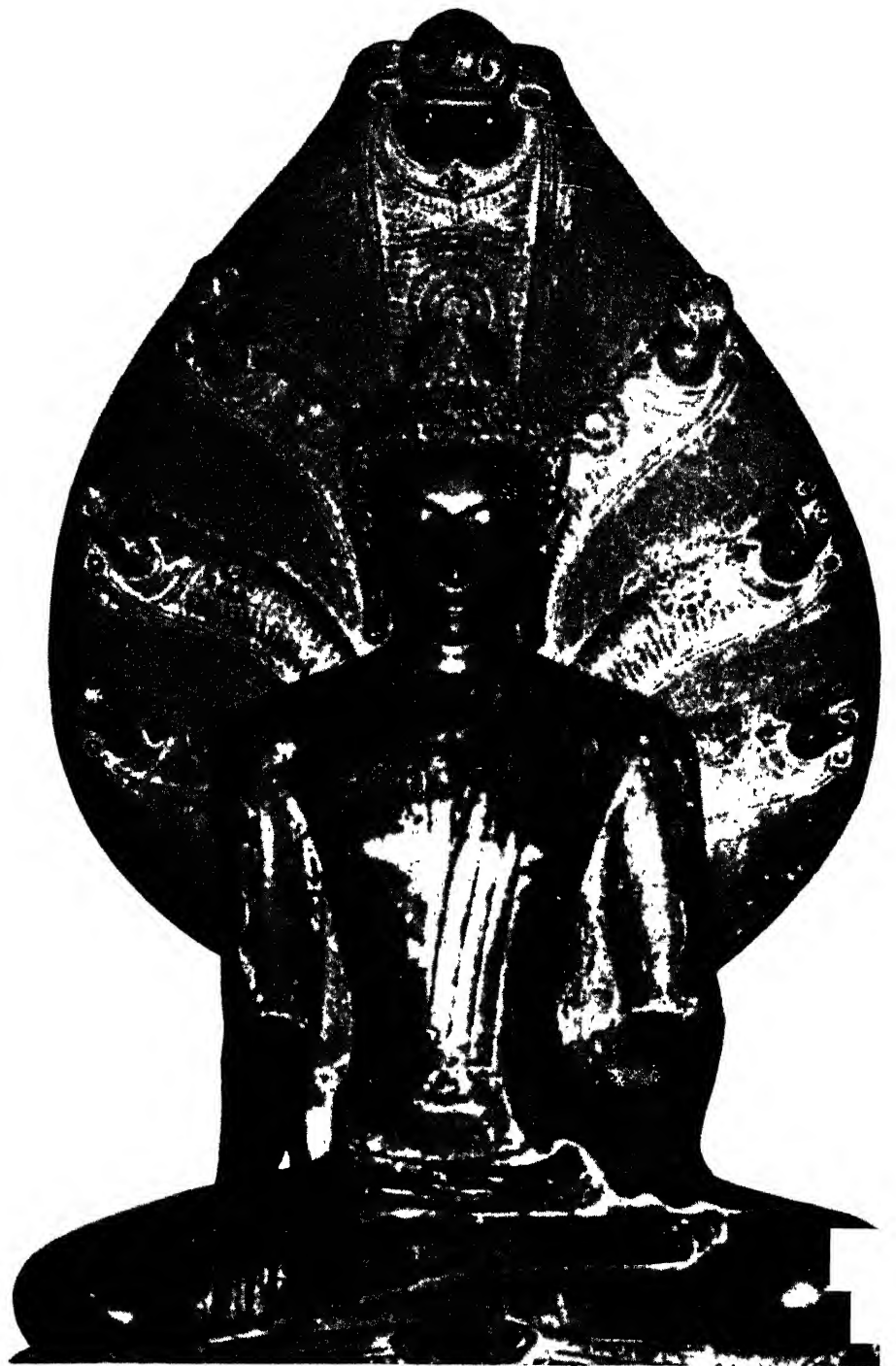
अथ खो भगवा भिक्खू आमन्तेसि:-'हन्द दानि भिक्खवे आमन्तयामि वो:-'वयधम्मा  
सङ्खारा, अप्पमादेन सम्पादेथा'ति' । अयं तथागतस्स पच्छिमा वाचा ।

Then the Blessed One addressed the brethren, and said :  
'Behold now, brethren, I exhort you, saying,' "Decay is inherent in  
all component things ! Work out your salvation with diligence !"  
This was the last word of the Tathāgata !

दीघनिकाय, भाग २, महापरिनिब्बानसुत्त,  
पृ. १२३,  
मुंबई विश्वविद्यालय संस्करण, १९३६

*Dīgha-nikāya, Part II,*  
*Mahāparinibbāna-sutta,*  
p. 123, Bom. Uni. Ed., 1936

2 Buddha protected by  
Nāgarāja Mucalinda, Siam



1 Buddha protected by Nāgarāja  
Mucalinda, Nāgārjunakoṇḍa



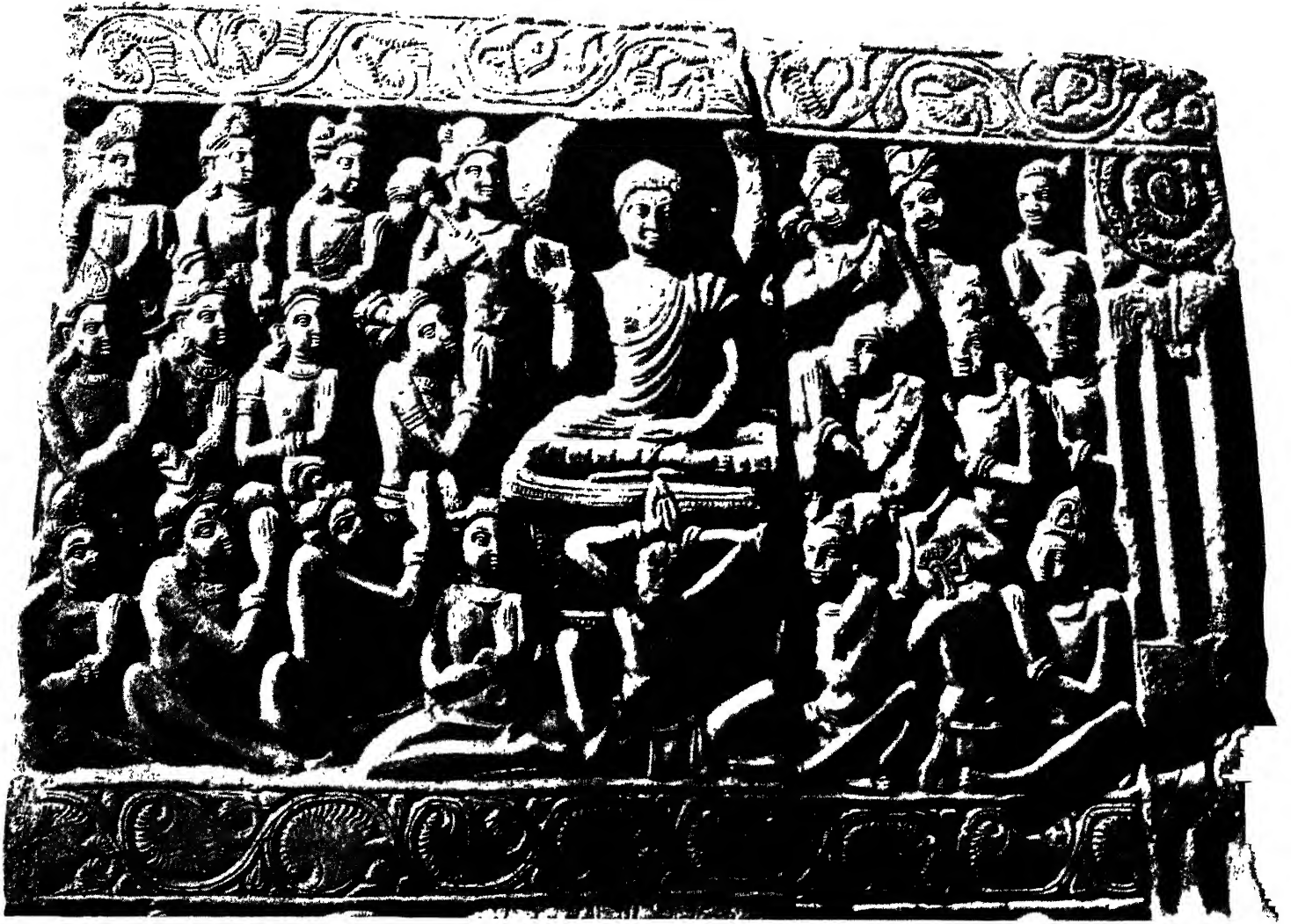


3 The Offering of Food by Tapussa and Bhālīkā, Nāgārjunakoṇḍa



4 The Offering of Four Bowls by the Lokapālas, Gandhāra



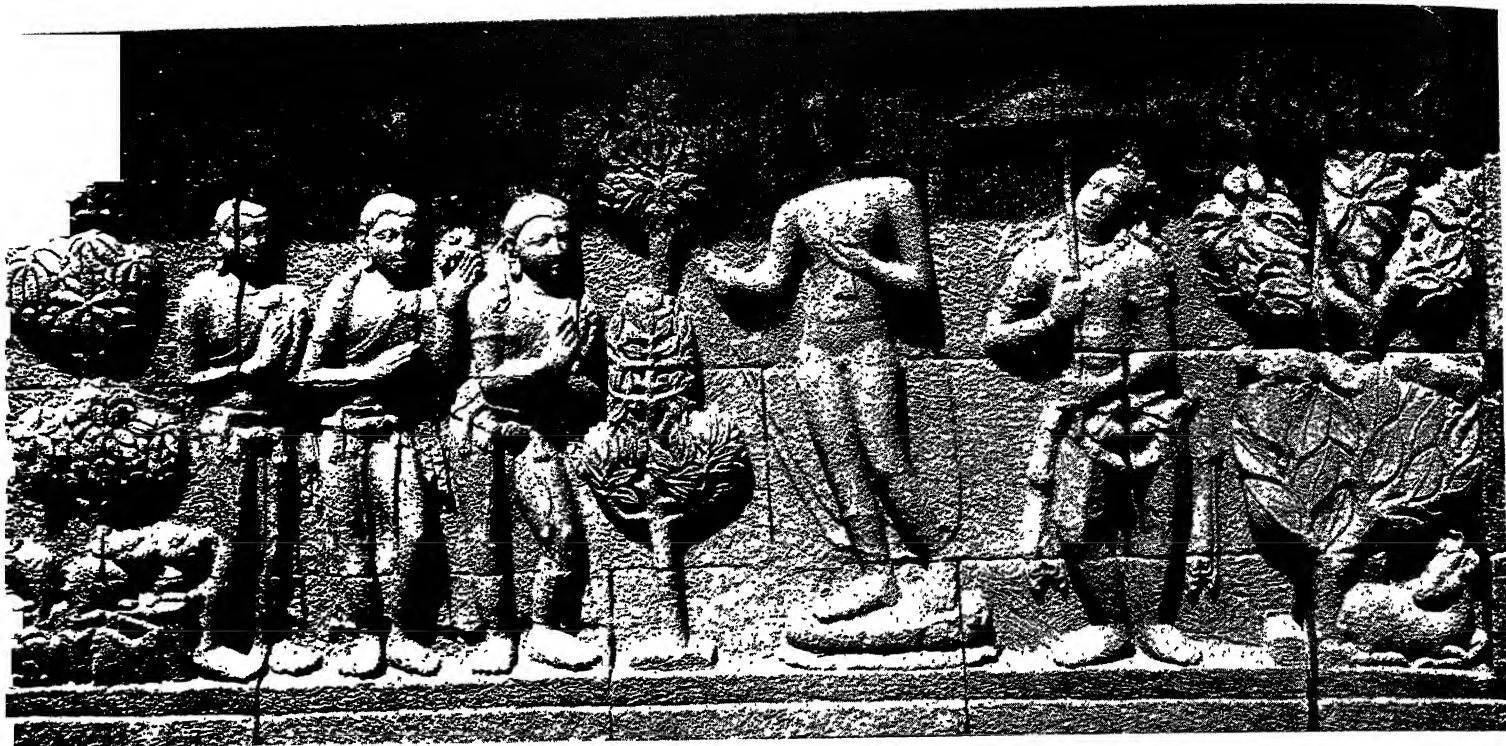


5 The Gods exhorting Buddha to preach the Law, Nāgārjunakoṇḍa

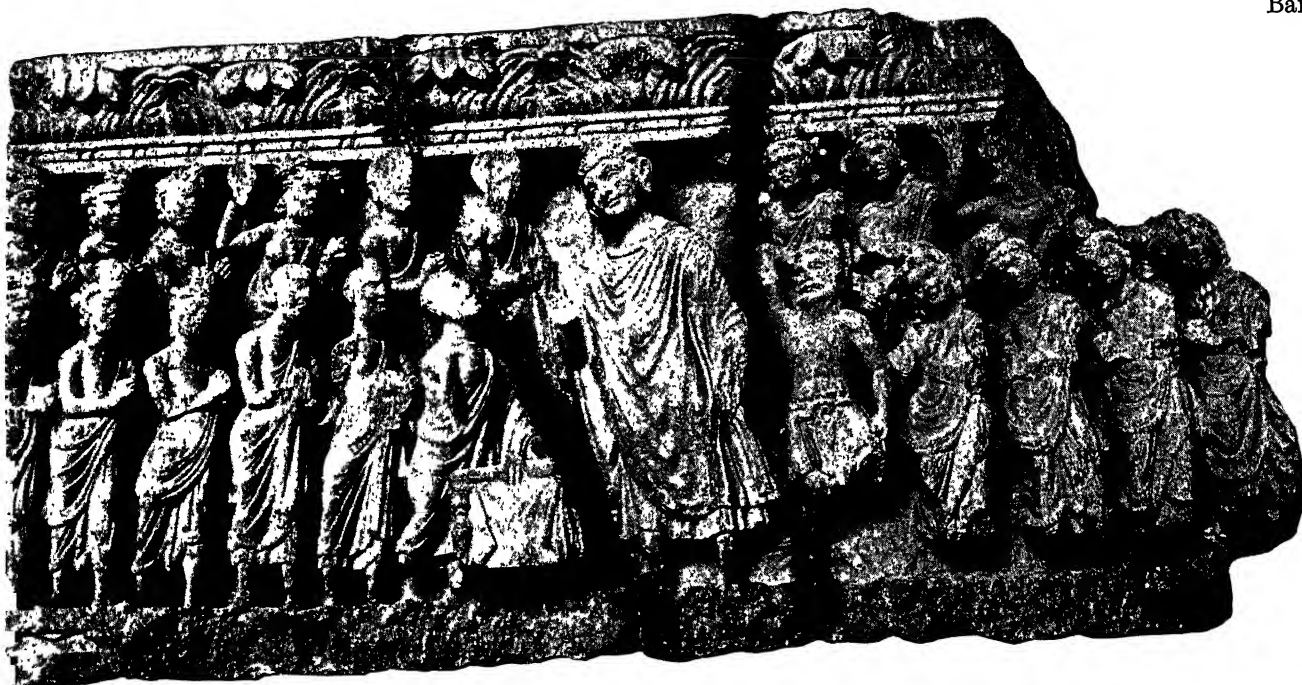


6 The Gods  
exhorting  
Buddha  
to preach  
the Law,  
Gandhāra





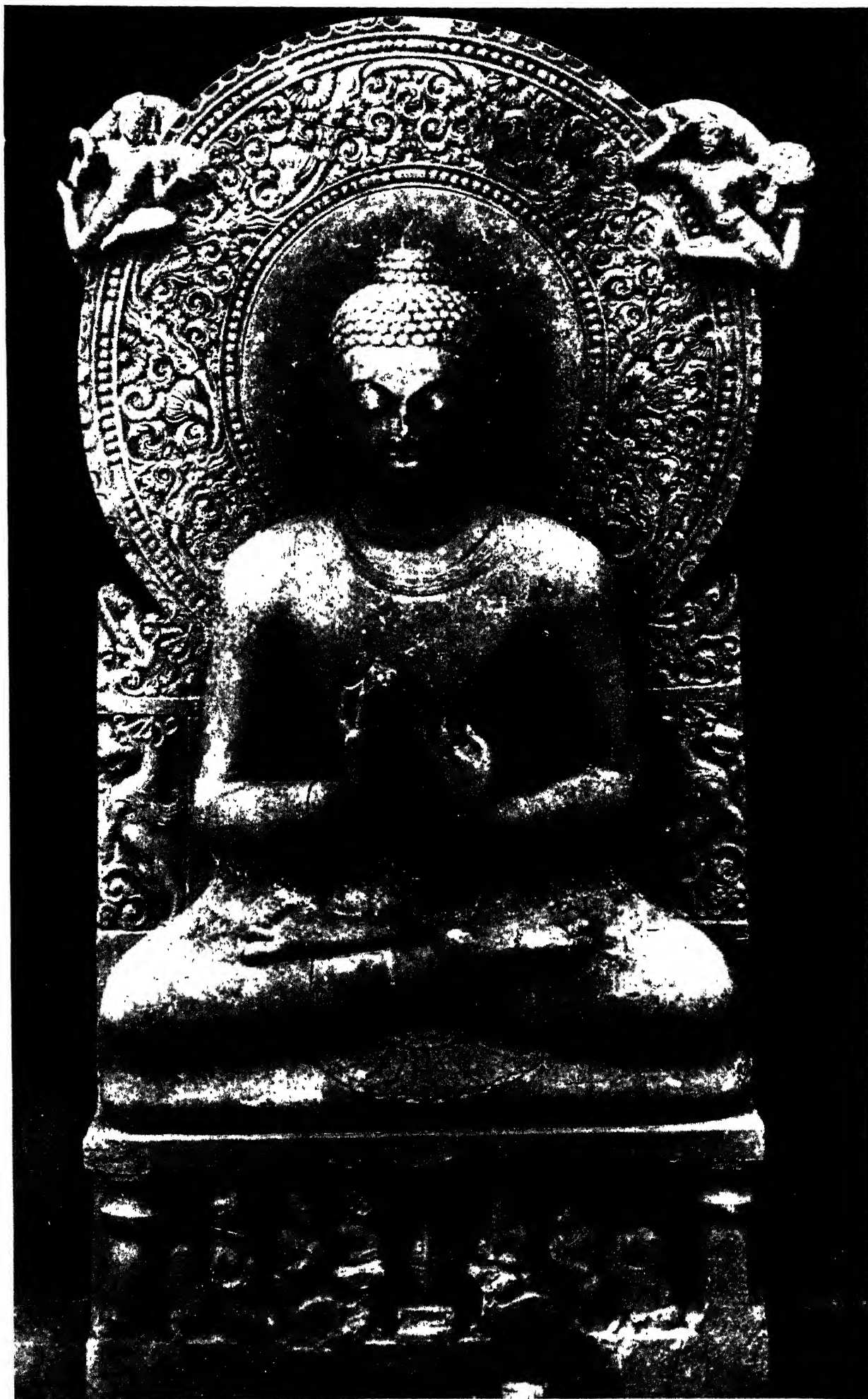
7 Buddha's Journey to  
Banaras, Borobudur



8 The Reception  
at Sarnath,  
Gandhara

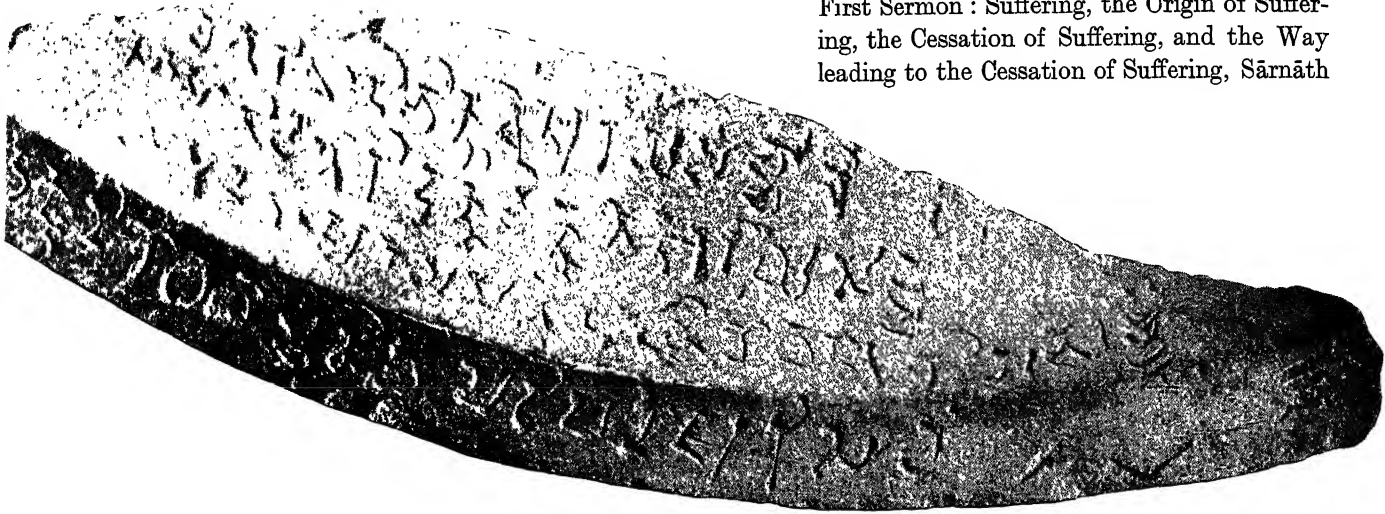


9 The First Sermon, Sanchi



10 The First Sermon,  
Sārnāth

- 11 The Four Noble Truths as expounded in the First Sermon : Suffering, the Origin of Suffering, the Cessation of Suffering, and the Way leading to the Cessation of Suffering, Sārnāth



- 12 Buddha preaching (to Yaśas ?), Ajanta



OPPOSITE PAGE:

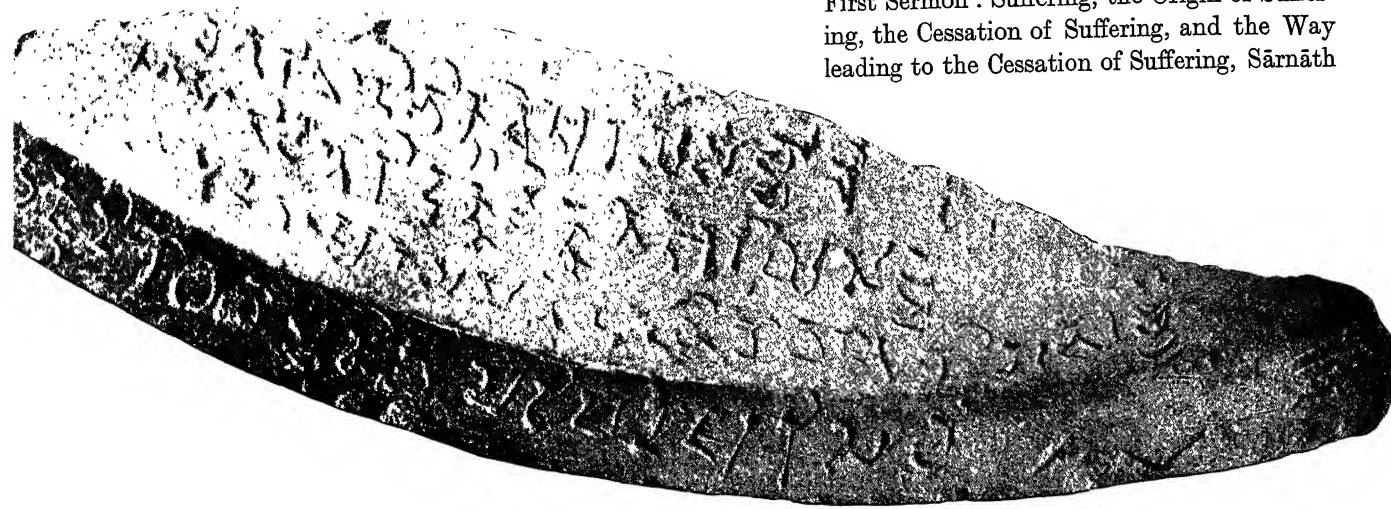
- 14 The Conversion of the Kāśyapas, Sāñchi

- 13 The Miracle of Uruvelā, Gandhāra





- 11 The Four Noble Truths as expounded in the First Sermon : Suffering, the Origin of Suffering, the Cessation of Suffering, and the Way leading to the Cessation of Suffering, Sārnāth



- 12 Buddha preaching (to Yaśas ?), Ajanta



OPPOSITE PAGE:

- 14 The Conversion of the Kāśyapas, Sāñchi

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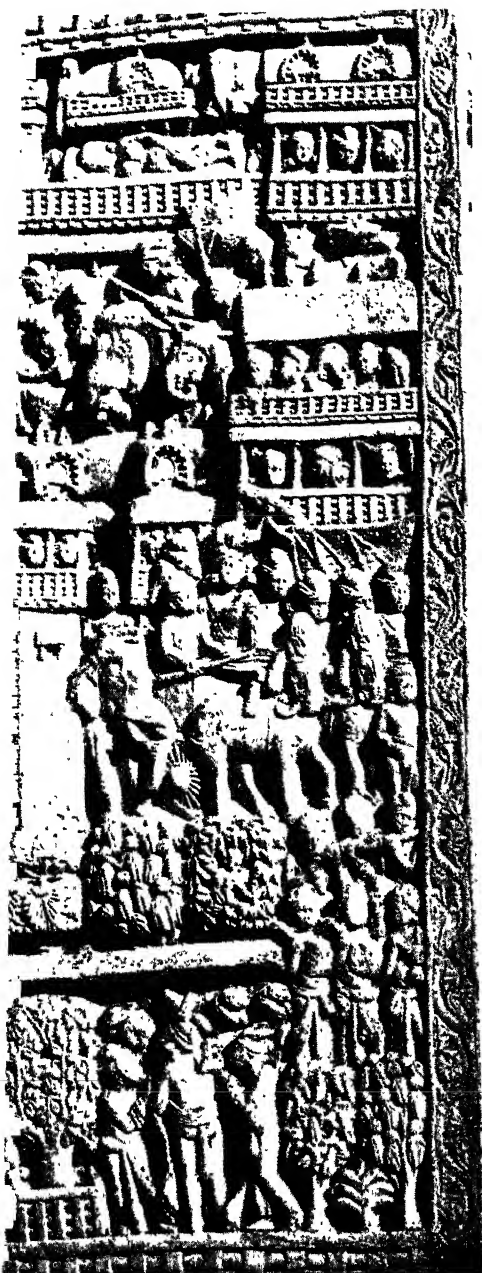
15 The Conversion of the Kāśyapas, Amarāvati



16 The Veṇuvana, Sāñchi

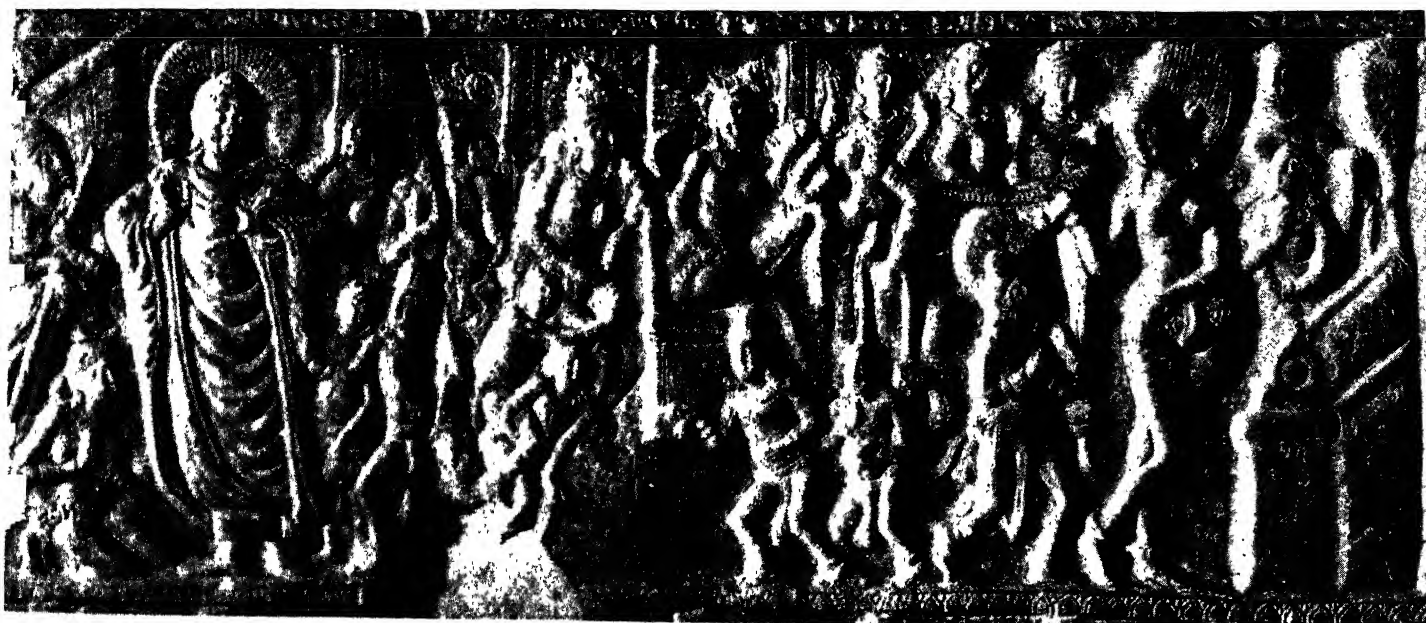


Buddha's Return to  
Kapilavastu, Sāñchi



19 King Śuddhodana paying Homage to Buddha at Kapilavastu, Sāñchi

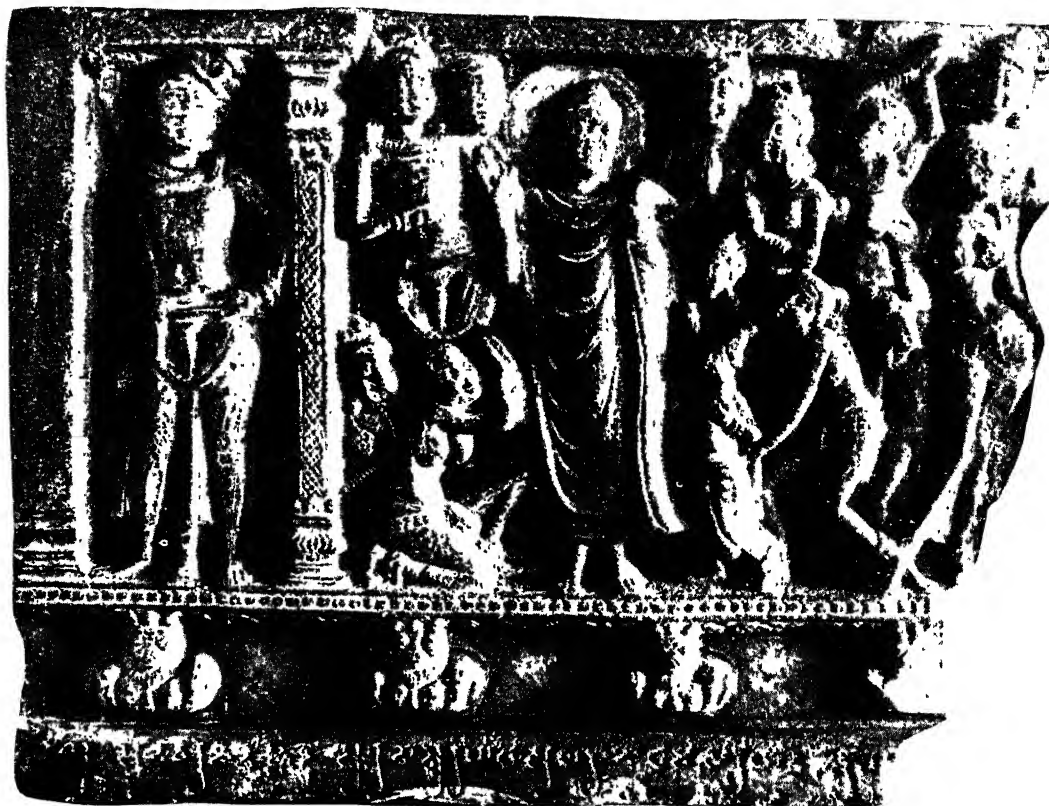
20 Buddha's Visit to Yaśodharā, Goli







21 The Conversion of Nanda, Amarāvati

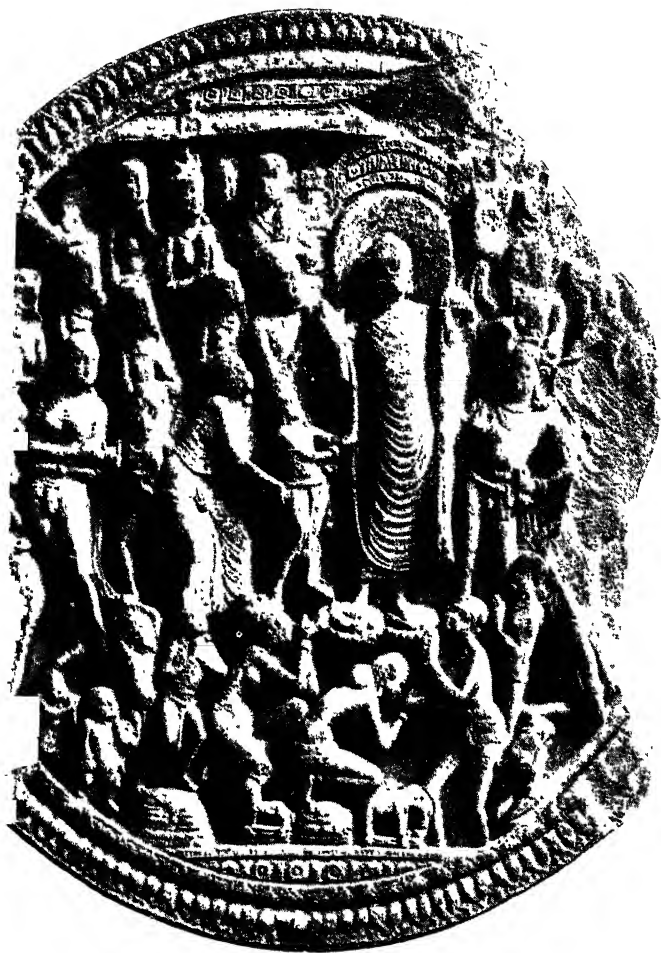


23 Rāhula asking for his Inheritance, Amarāvati

22 Buddha and Nanda on a Visit to Heaven, Nāgārjunakoṇḍā







24 Rāhula asking for his  
Inheritance, Amarāvati

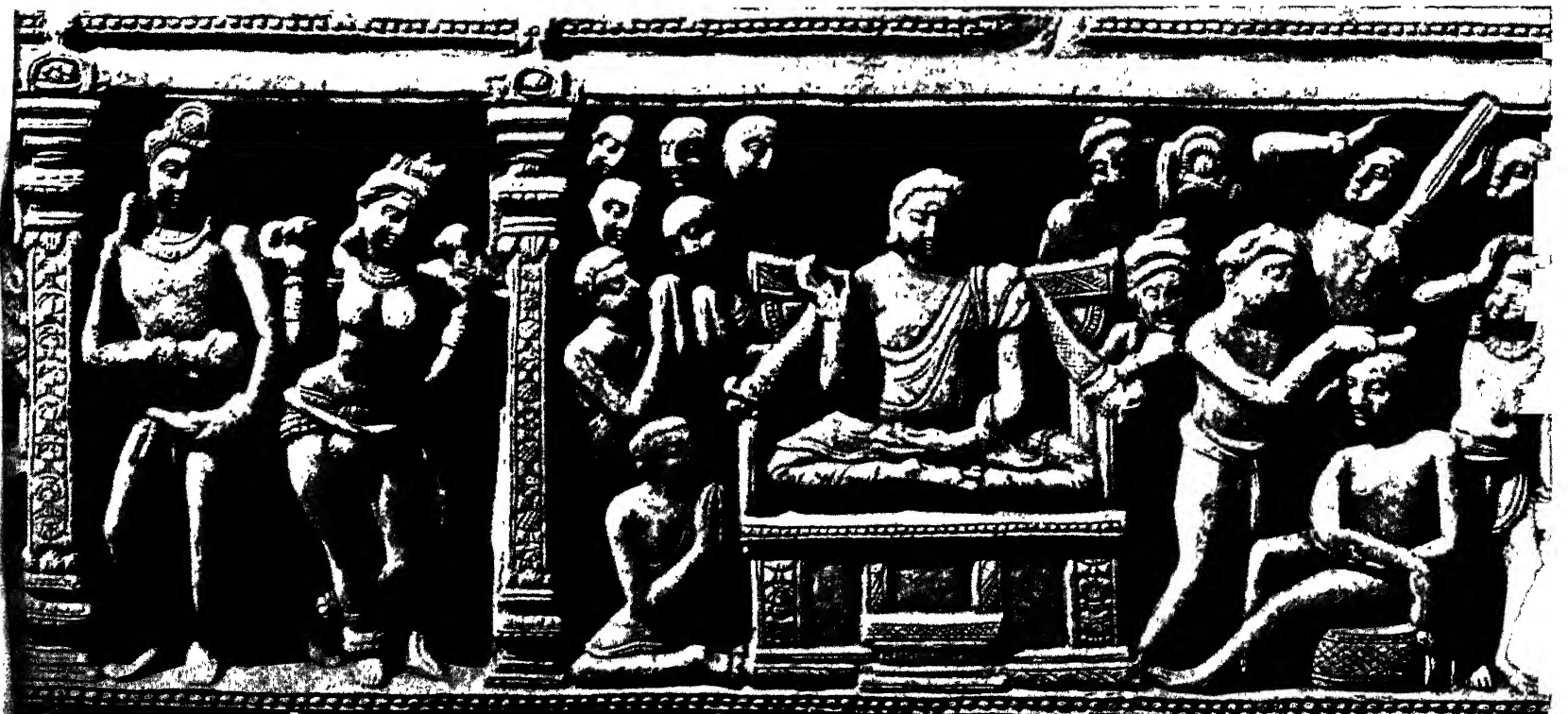


25 Rāhula asking for his Inheritance, Ajanta

26 Rāhula asking for his  
Inheritance. Nālandā



27 The Admission of the six Śākya  
Princes and Barber Upāli to  
the Order. Nāgārjunakoṇḍā





3 The Gift of Jetavana, Bhārhut

OPPOSITE PAGE :

29 The Great Miracle of Śrāvastī, Gandhāra



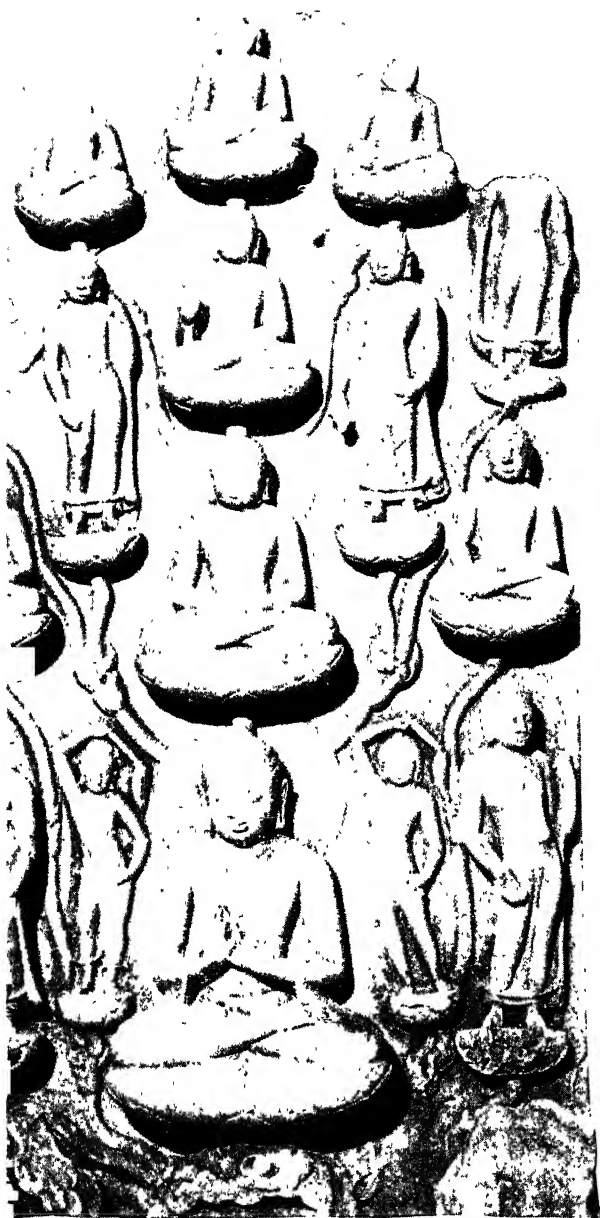


3 The Gift of Jetavana, Bhārhut

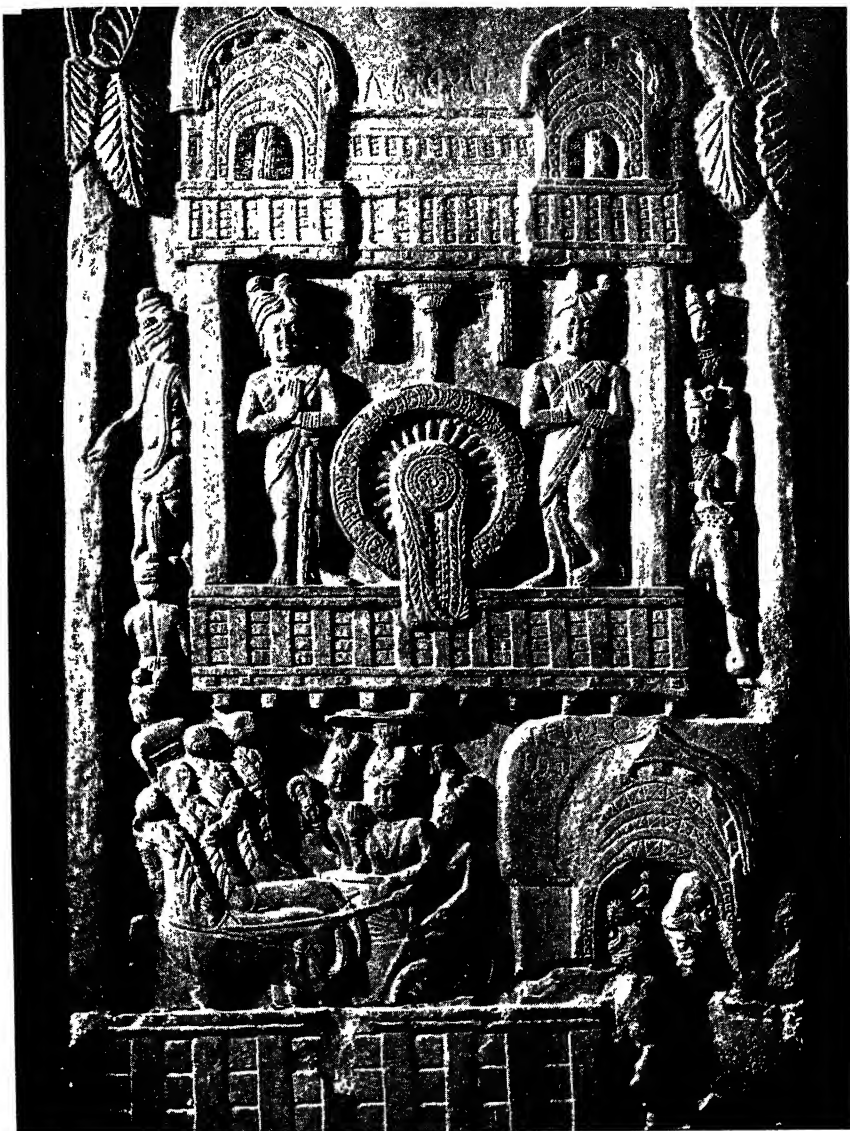


OPPOSITE PAGE:  
29 The Great Miracle of Śrāvastī, Gandhāra

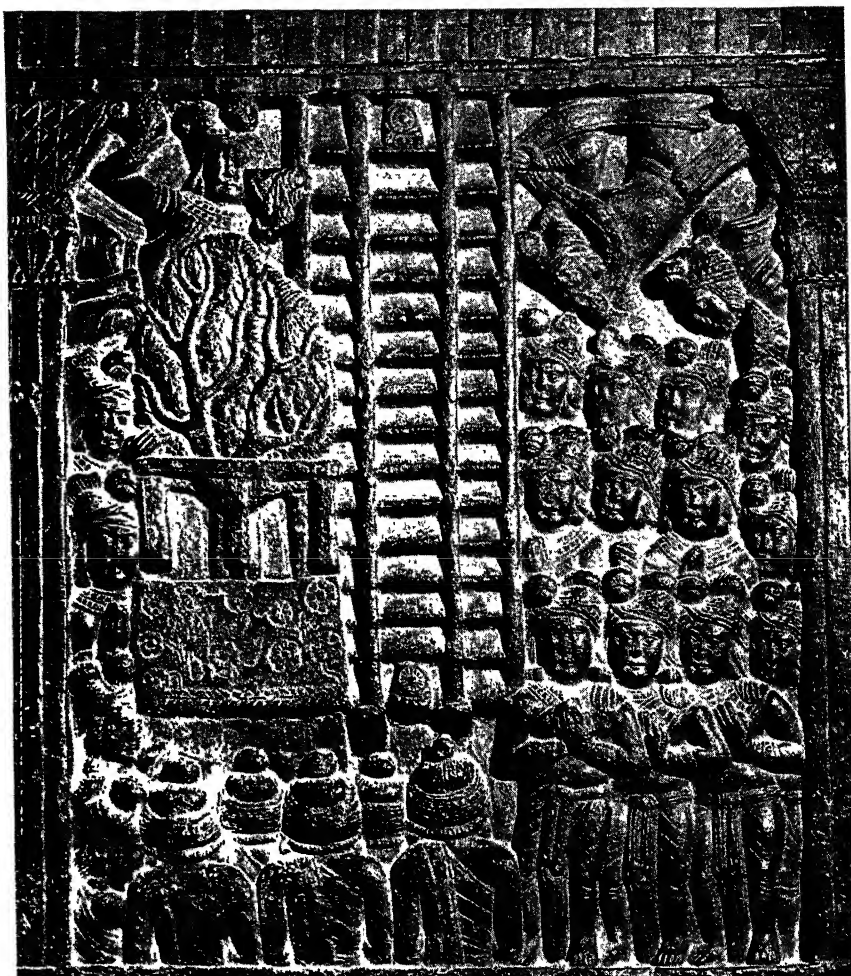




0 The Great Miracle of Śrāvastī, Sārnāth



31 (ABOVE RIGHT) The Visit  
of Prasenajit, Bhārhut



32 (RIGHT) The Descent of Buddha from  
the Trayastriṃśa Heaven, Bhārhut



33 The Descent of Buddha from  
the Trayastriṃśa Heaven, Bihar

34 The Descent of Buddha from  
the Trayastriṃśa Heaven, Tibet



35 The Inscription describing the  
Ghositārāma Monastery, Kauśāmbī



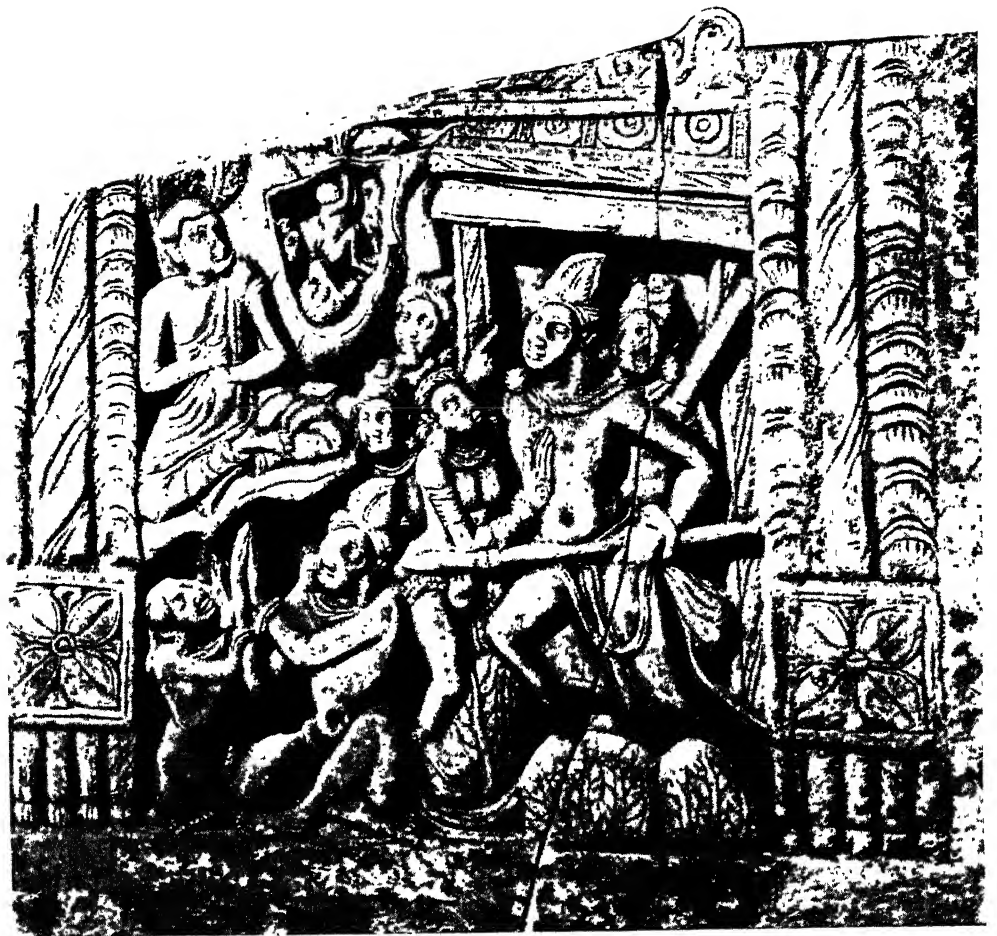


36 Buddha at Pārileyyaka,  
Ānanda Temple, Burma

37 The Conversion of Yakṣa  
Ālavaka, Nāgārjunakoṇḍa



38 The Conversion of Yakṣa  
Ālavaka, Nāgārjunakoṇḍa



39 The Conversion of Yakṣa  
Ālavaka, Gandhāra



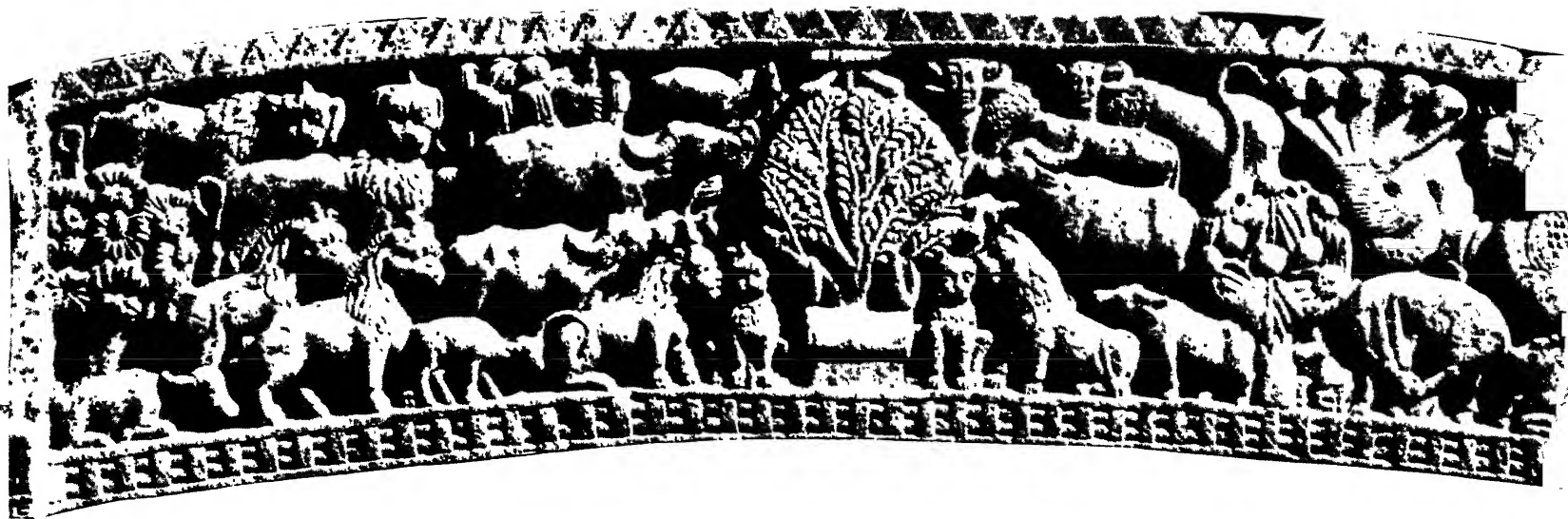




40 The Conversion of Aṅgulimāla, Amarāvati

41 Buddha preaching to the  
Congregation, Ajanta





42 Buddha receiving Homage from the  
Animals of the Forest, Sāñchi



43 Buddha worshipped as a  
Pillar of Fire, Amarāvati



44 The Offering of  
the Monkey, Sāñchī



45 The Gift of Earth,  
Nāgārjunakoṇḍa





46 The Invitation of Śrīgupta, Gandhāra

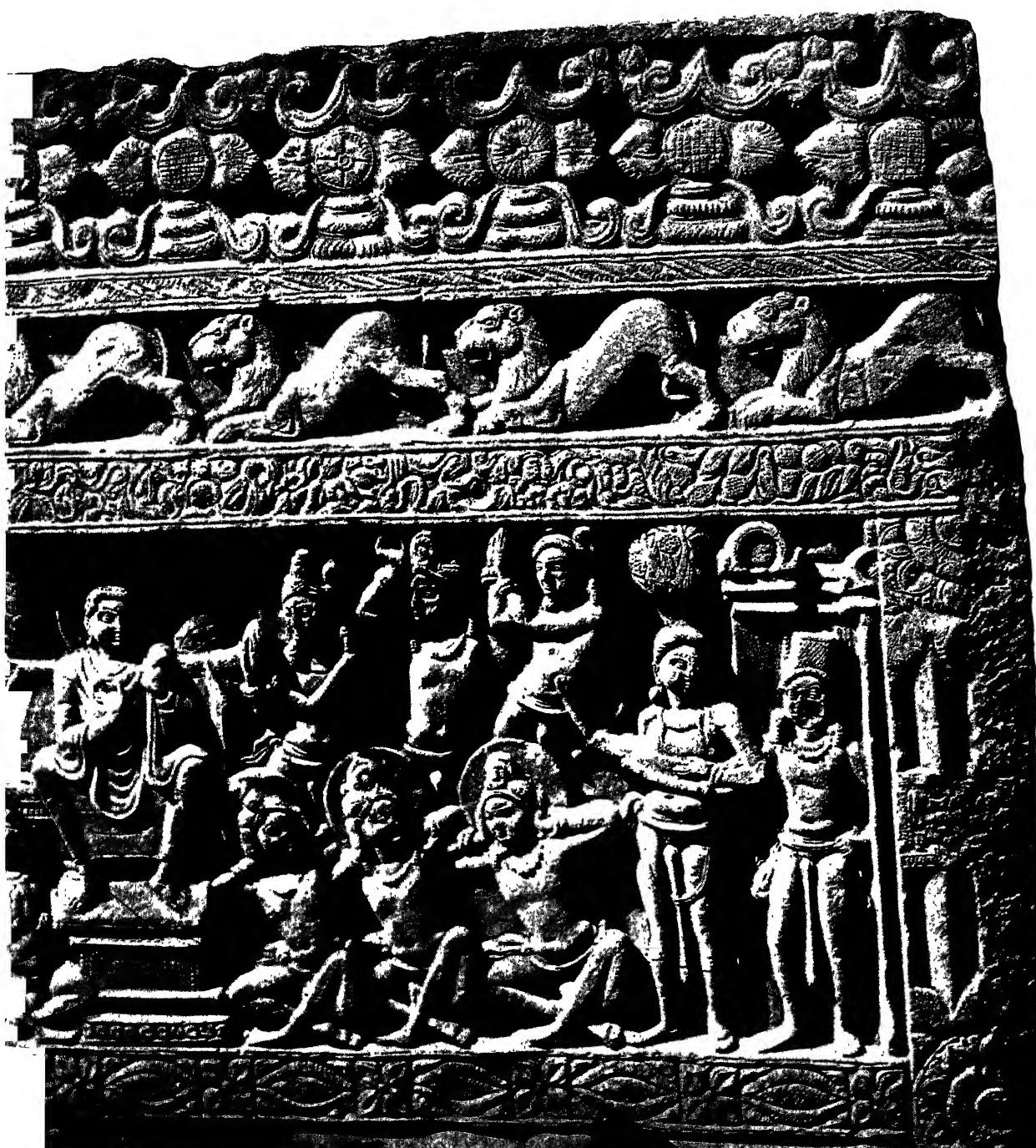


47 The Story of  
Jyotiṣka, Gandhāra



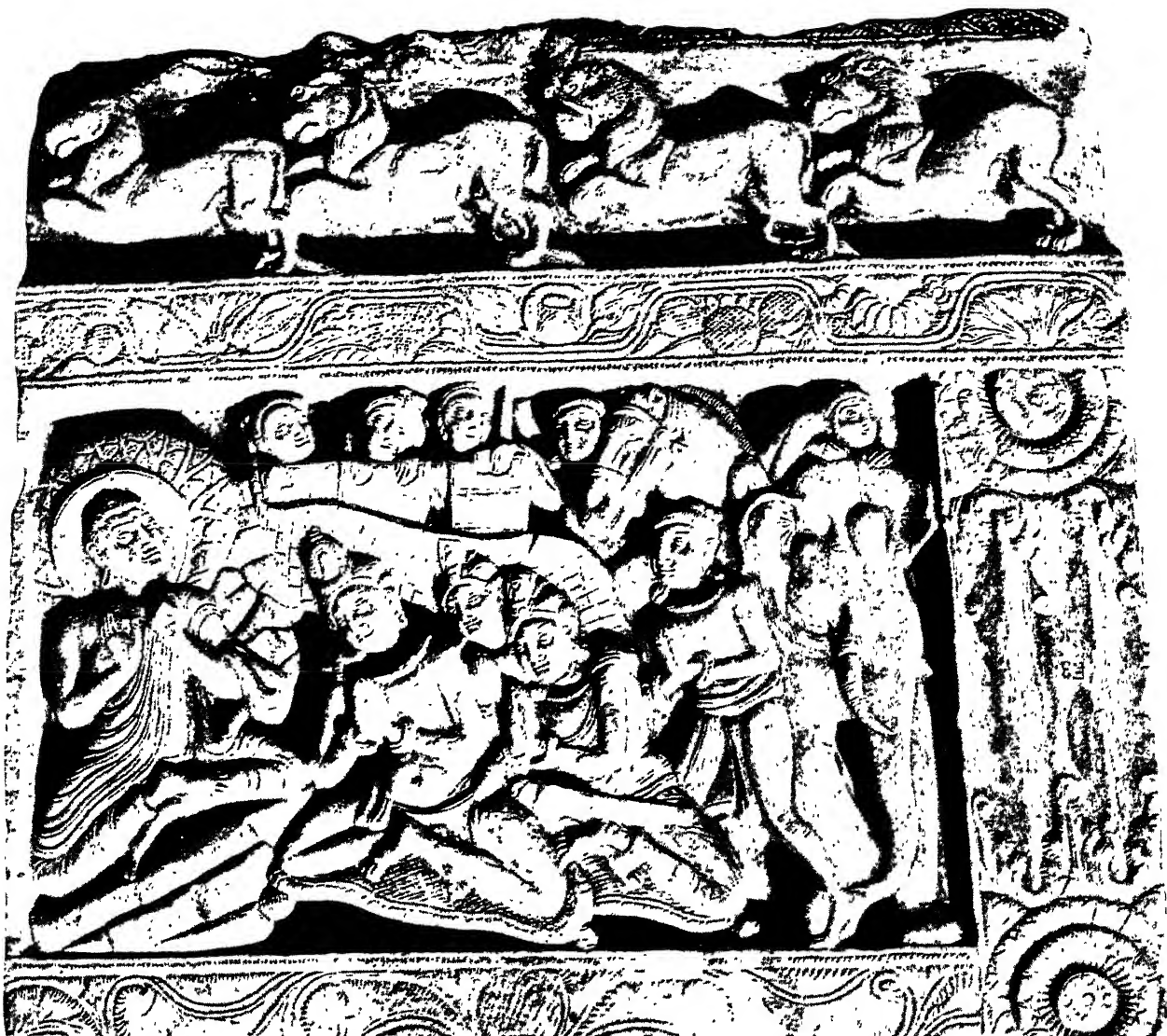


48 The Visit of  
Indra, Mathurā



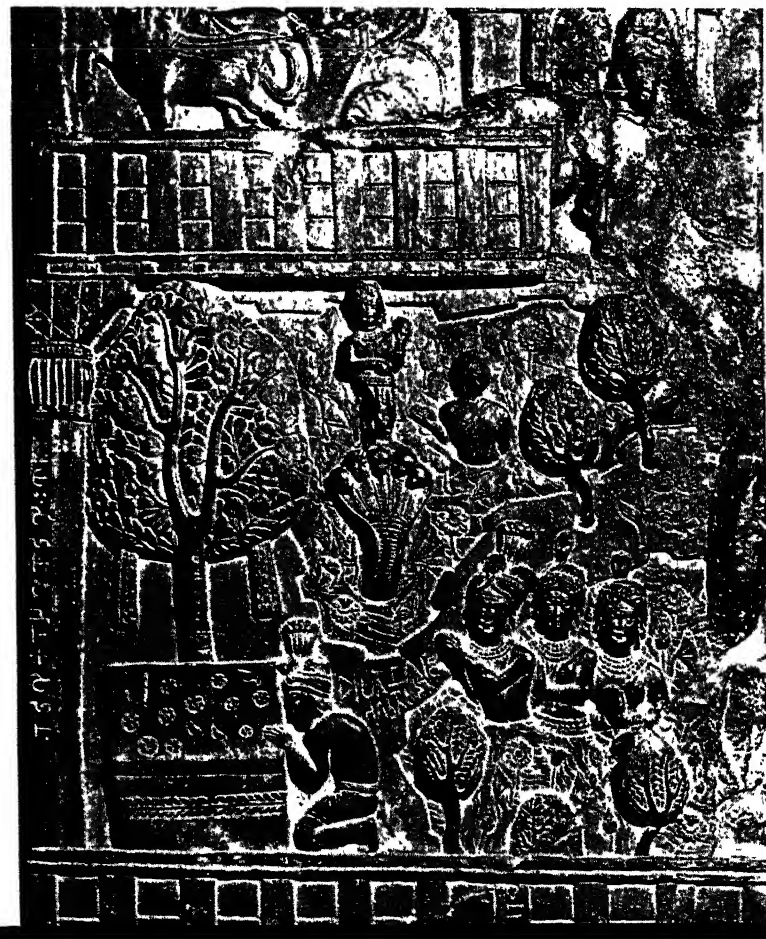
49 The Visit of  
Indra, Nāgār-  
junakoṇḍa

50 The Conversion of  
King Kappina.  
Nāgārjunakoṇḍa



51 (BELOW LEFT) Buddha and  
the White Dog, Gandhāra

52 (BELOW RIGHT) The Visit  
of Nāga Elāpatra, Bhārhut

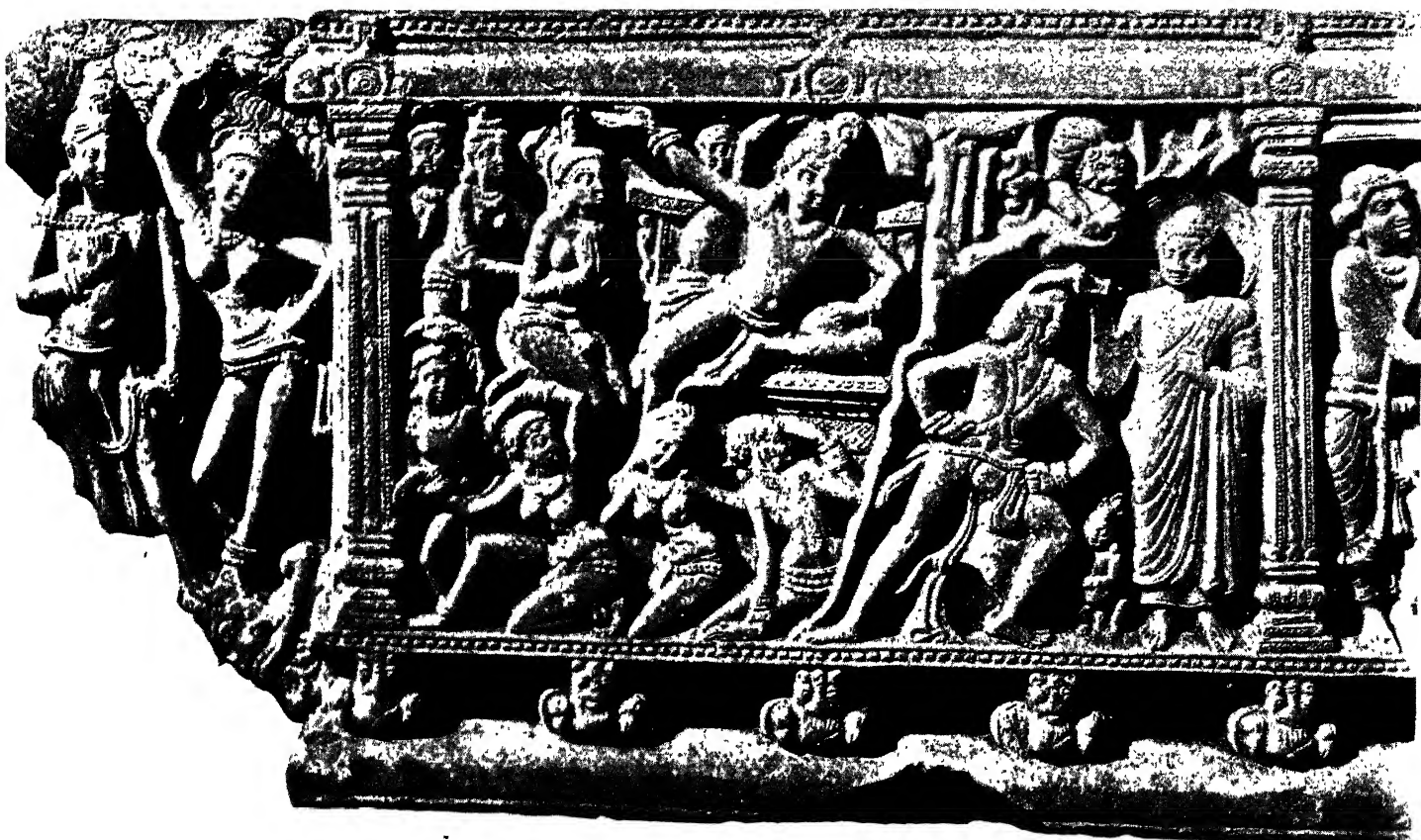




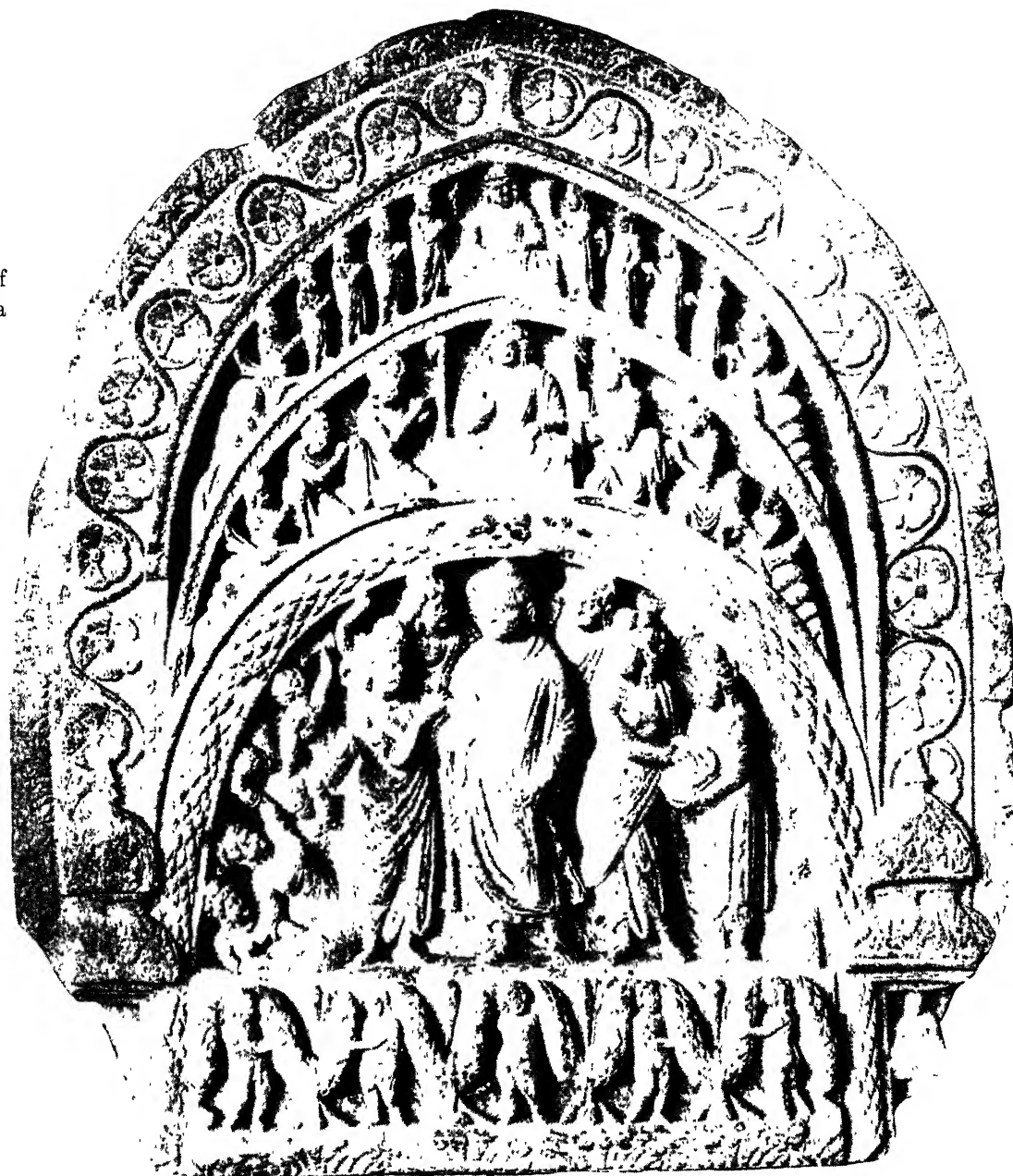


53 The Visit of Nāga Elāpatra, Gandhāra

54 The Submission of Nāga Apalāla, Nāgārjunakoṇḍa



55 The Submission of  
Nāga Apalāla, Gandhāra



56 Devadatta and the Assassins, Gandhāra





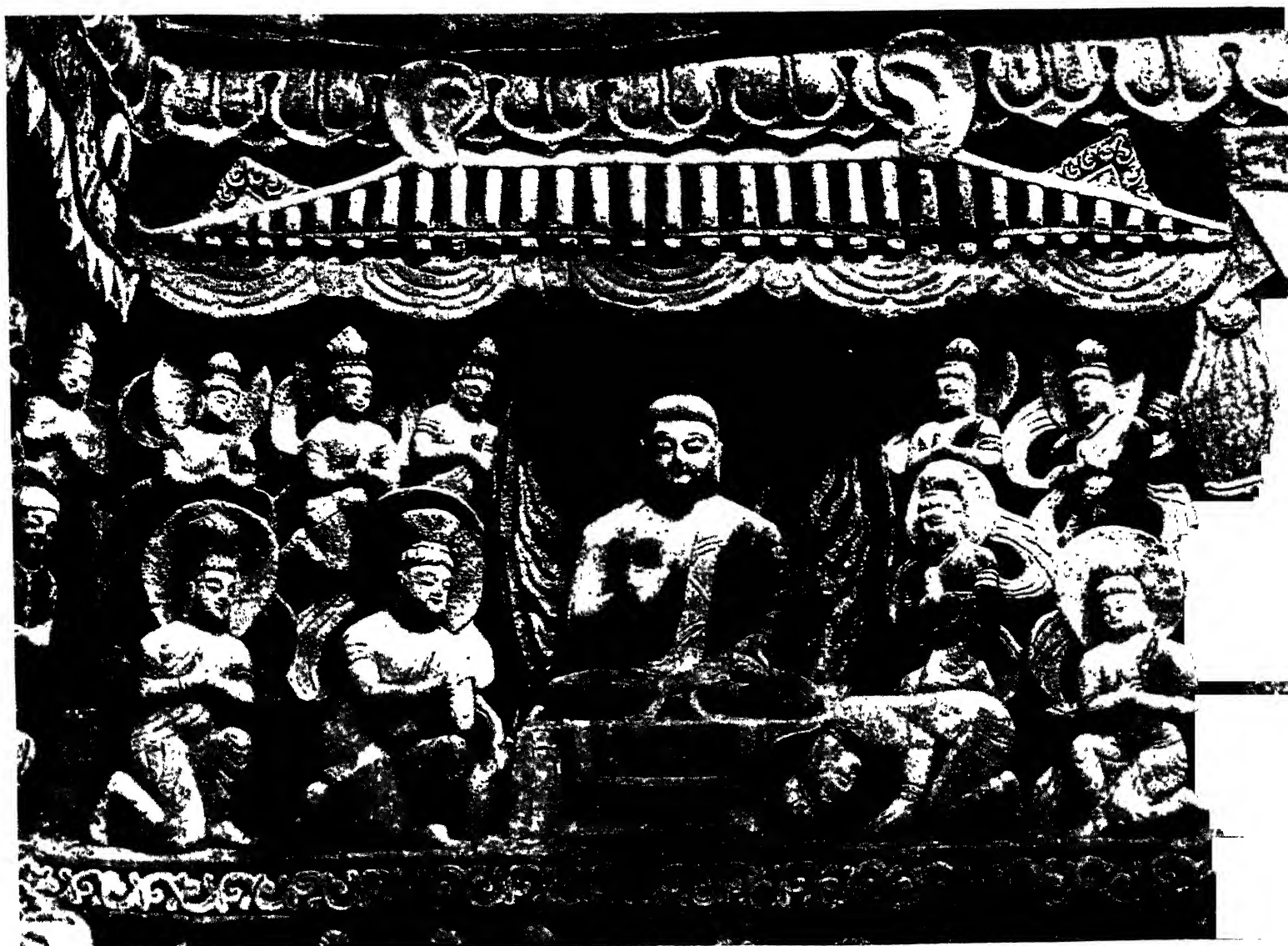


57 The Subjugation of Nālāgiri, Amarāvati

58 The Subjugation of Nālāgiri, Bihar

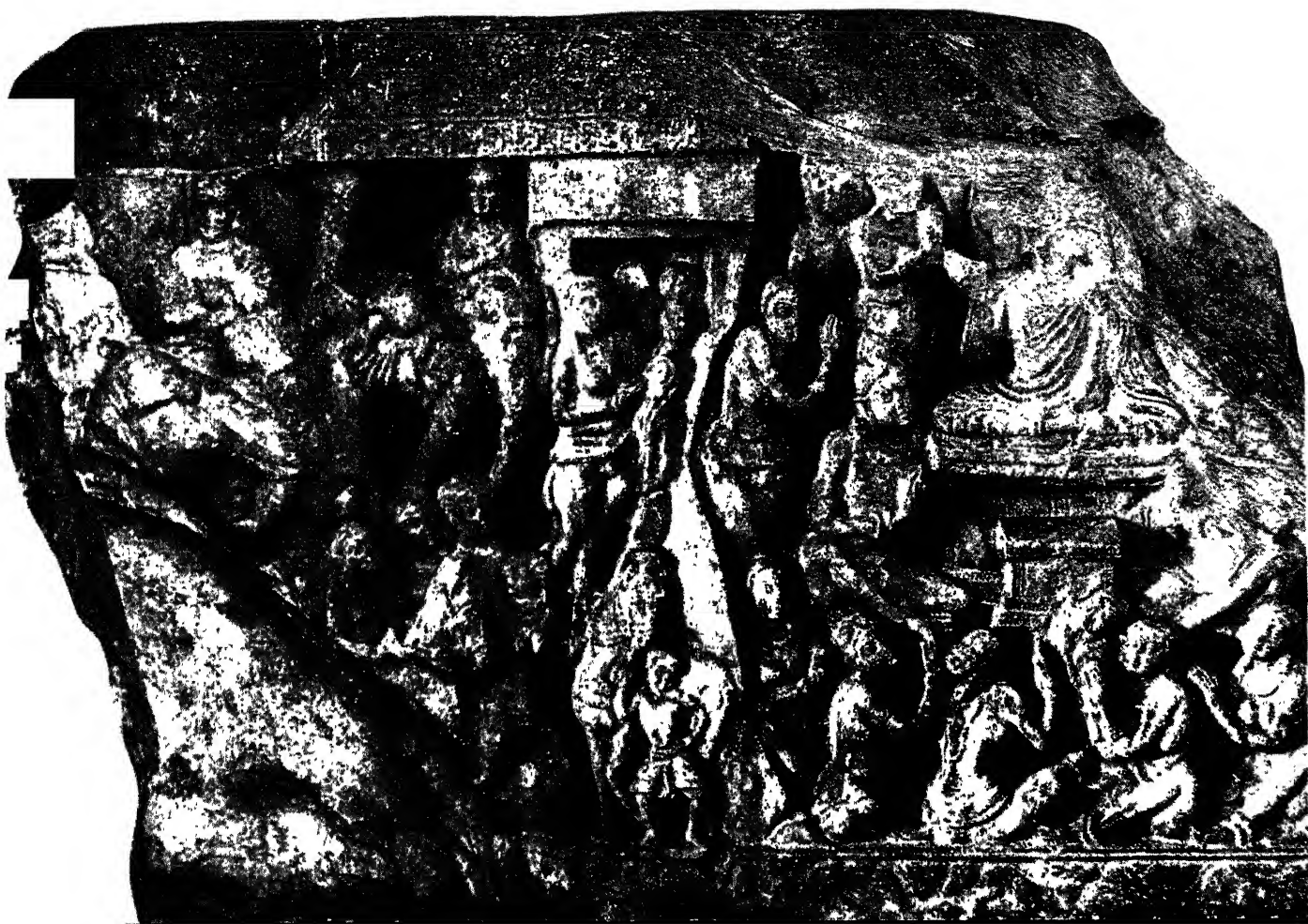


59 The False Repentance of Devadatta,  
Cave X, Yun-Kang, China





60 The Visit of Ajātaśatru, Bhārhut



61 The Visit of Ajātaśatru, Amarāvati



62 The Visit of  
Ajātasatru.  
Amarāvati



63 The Gift of Mango Grove  
by Āmrapālī, Gandhāra







64 The Mahāparinirvāṇa, Gandhāra



65 The Mahāparinirvāṇa, Ajanta

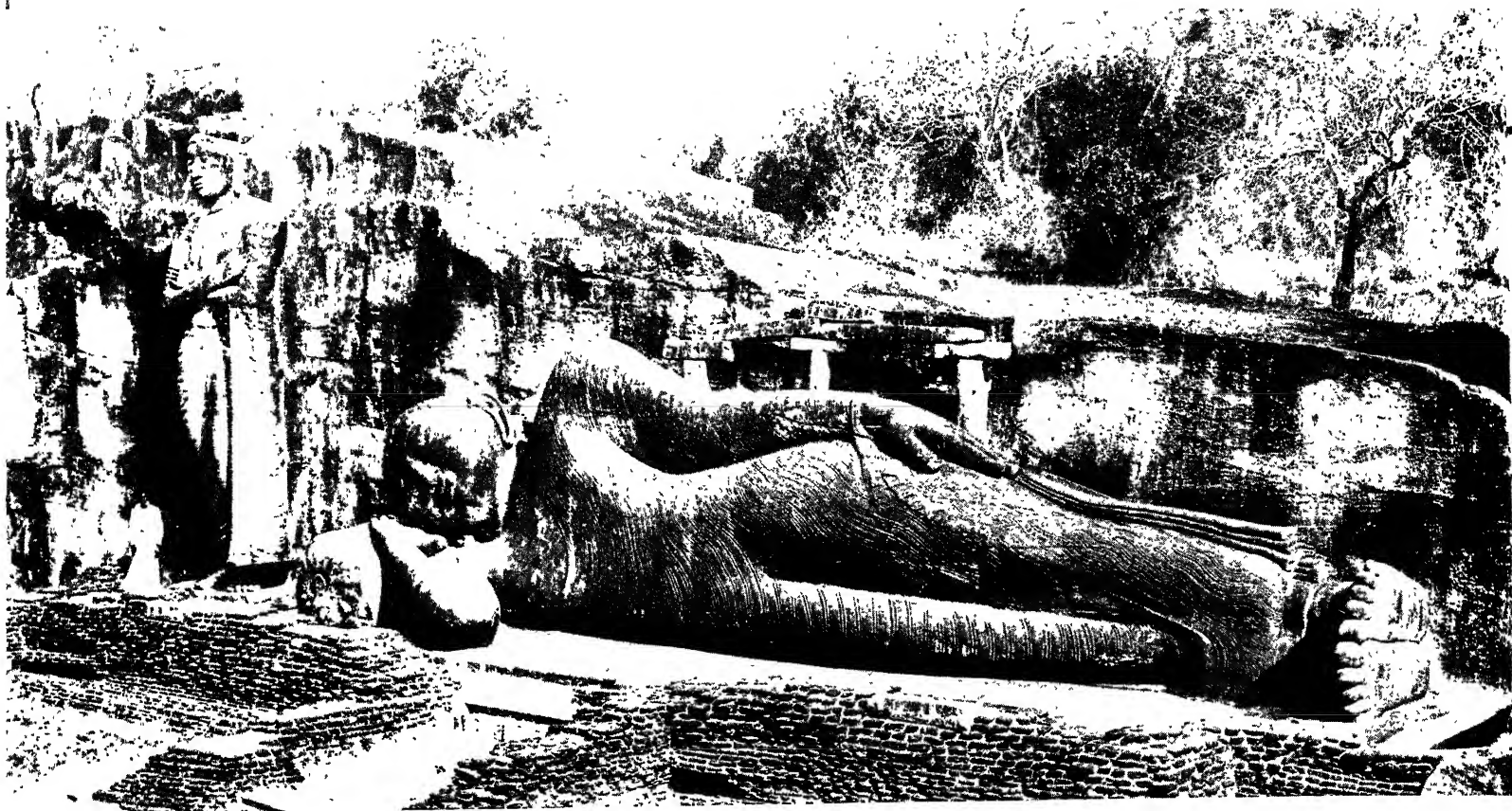


66 The Mahāparinirvāṇa, Bengal



67 T h e  
Mahāpari-  
nirvāṇa,  
Ladakh





68 Ānanda attending Buddha's Parinirvāṇa, Gal Vihāra, Ceylon



69 Detail of the Figure of Ānanda

70 Buddha's Body as preserved by the  
Mallas before Cremation, Gandhāra



71 The Cremation of Buddha, Gandhāra

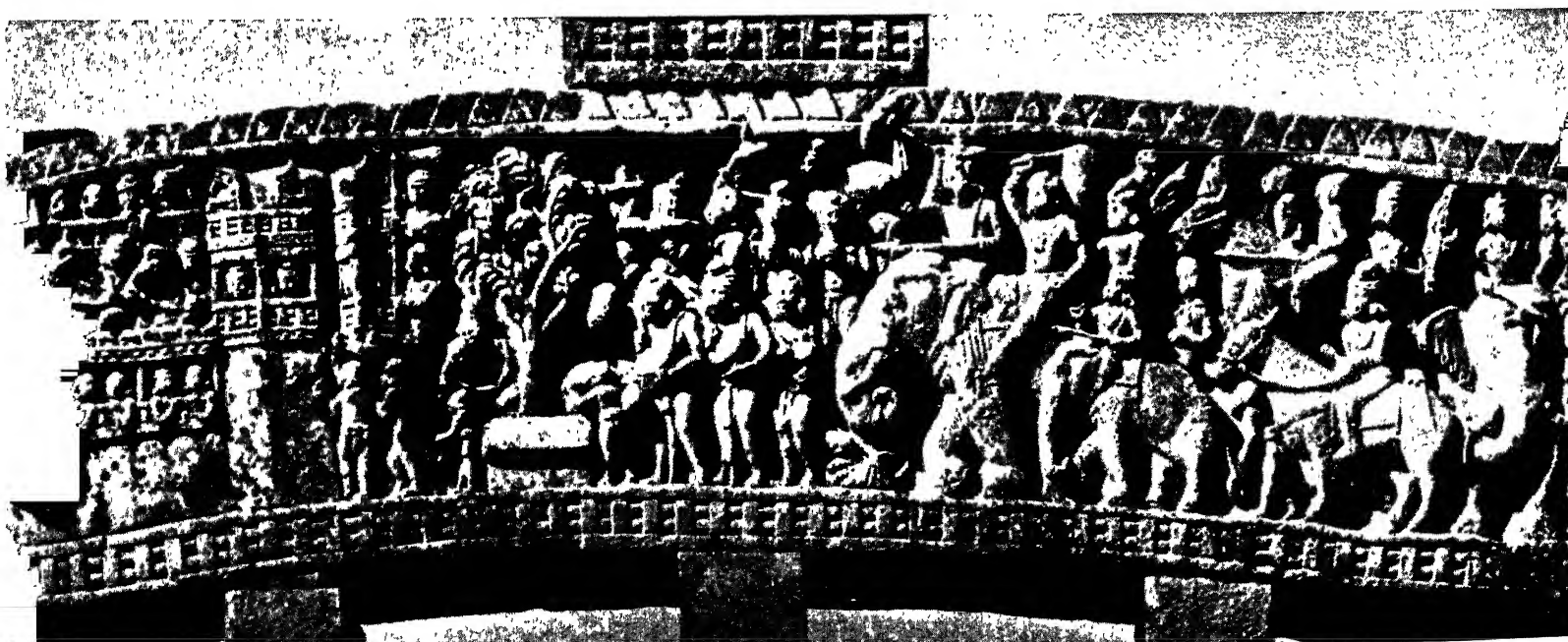


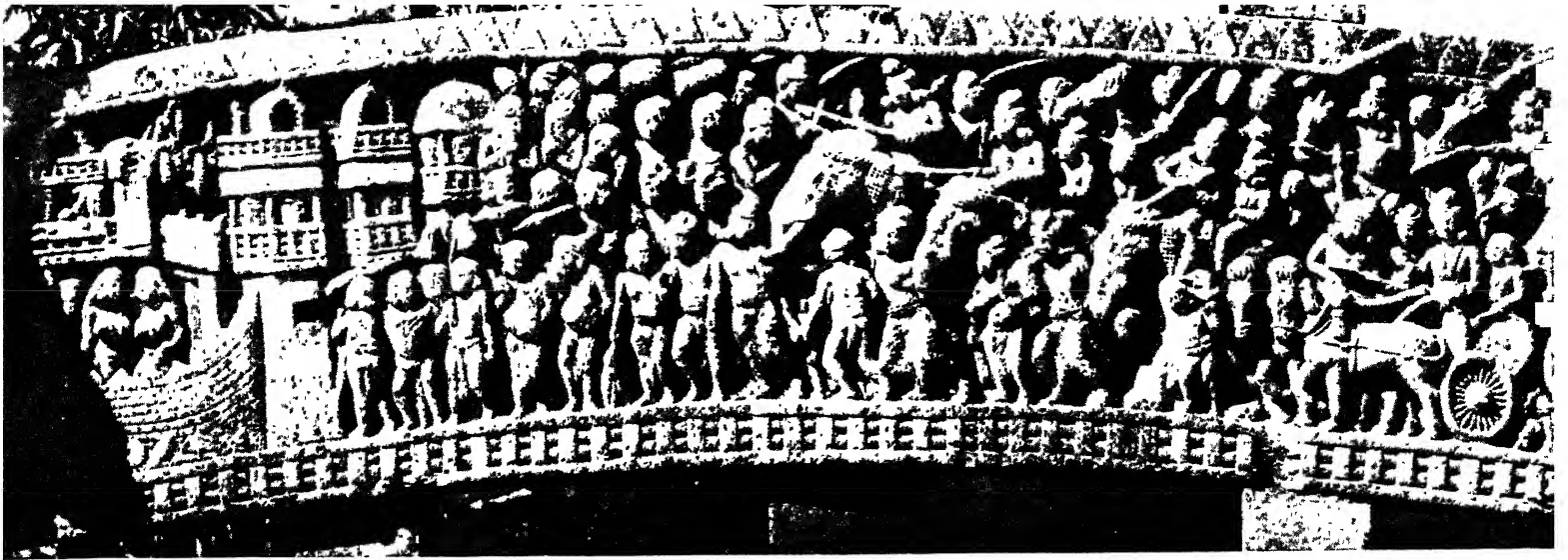




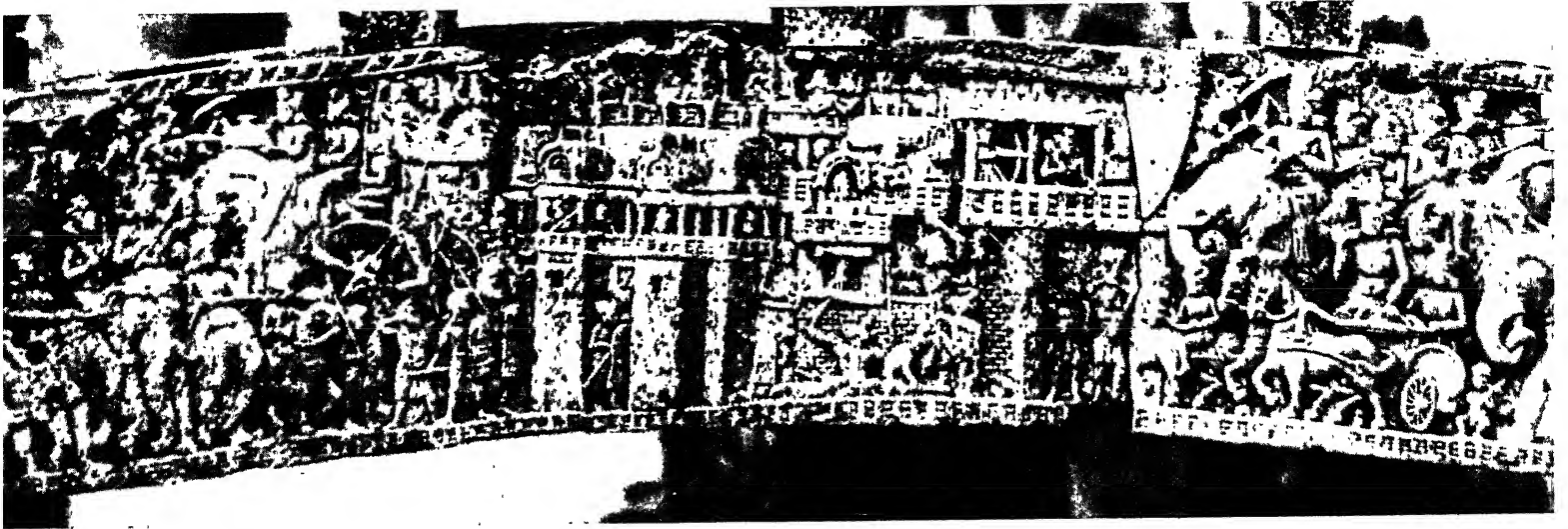
73 Ajātaśatru learns of Buddha's Death, Qyzyl, Chinese Turkistan

2 The Mallas carrying the Relics to their Council-Hall, Sāñchī

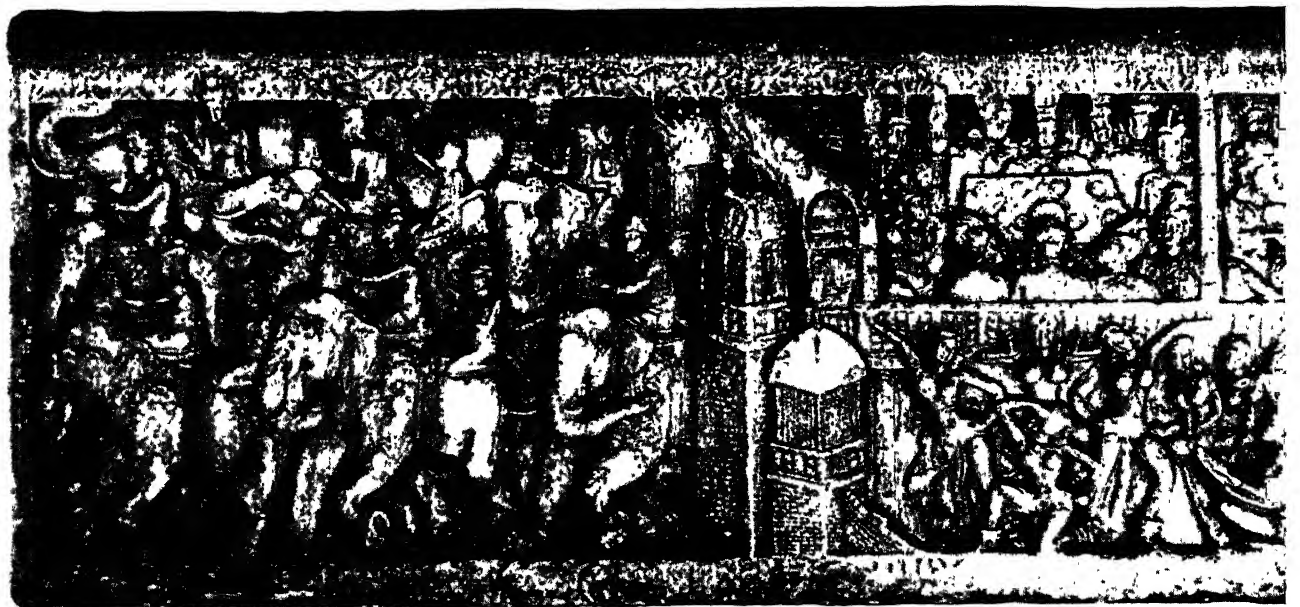




74 The War of the Relics, Sāi



75 The War of the Relics, Sāi



76 The Division of the Relics, Amarī



# IV

## GROWTH OF BUDDHISM





- १ देवानपियेन पियदमिन लाजिन वीसतिवसाभिमितेन
- २ अतन आगाच महीयिते हिद वुधे जाते सक्कमुनी ति ।
- ३ सिला विगडभी चा कालापित मिलाथभे च उसपापिने
- ४ हिद भगवं जाते ति । लुंमिनिगामे उवल्लिके कटे
- ५ अठभागिये च ॥

When King Devānāmpriya Priyadarśin had been anointed twenty years, he came himself and worshipped (this spot), because the Buddha Śākyamuni was born here. He both caused to be made a stone bearing a horse (?) and caused a stone pillar to be set up, (in order to show) that the Blessed one was born here.

(He) made the village of Lumbinī free of taxes and also recipient of the (king's) eighth share of the produce.

अशोक का रुम्मिनदेई  
शिलालेख

Rummindeī Pillar  
Inscription of Aśoka

- २ सर्वत विजिते मम ..... अनुसं-
- ३ यानं नियातु ..... इमाय धंमानुसस्सिय यथा अजा-
- ४ य पि कंमाय । साधु मातरि च पितरि च सुखूसा मित्रमंस्तुतव्रातीनं
- ५ ब्राह्मण-समणानं साधु दानं प्राणानं साधु अनारंभो अपव्ययता अपभाडता साधु ।

Everywhere in my dominions my (officers).....shall tour for the following instruction in morality as well as for other business.

Meritorious is obedience to mother and father. Meritorious is liberality to friends, acquaintances and relatives and to the Brāhmaṇas and Śramaṇas. Meritorious is abstention from the slaughter of living beings. Meritorious is to spend little and store little.

अशोक का शिलालेख ३,  
गिरनार

Aśoka's Rock Edict No. III,  
Girnār

- २ ..... सारवदी तु बहुविधा  
 ३ तम तु इदं मूलं य वचिगुती किति आत्पपासंडपूजा व परपासंडगरहा  
 व नो भवे अप्रकरणमिह लहुका व अस  
 ४ तमिह तमिह प्रकरणे । पूजेतया तु एव परपासंडा तेन तन प्रकरणेन ।  
 एवं कं । आत्पपासंडं च वढयति परपासंडस च उपकरोति ।  
 ५ तदंअथा करोतो आत्पपासंडं च छणति परपासंडस च पि अपकरोति ।  
 यो हि कोचि आत्पपासंडं पूजयति परपासंडं व गरहति  
 ६ सवं आत्पपासंडभतिया किति आत्पपासंडं दीपयेम इति सो च पुन  
 तथ करातो आत्पपासंडं बाढतरं उपह्नाति । त समवायो एव साधु ।

The growth of the essentials (of Dharma) is possible in many ways. But its root lies in restraint in regard to speech, which means that there would be no extolment of one's own sect or disparagement of other sects on inappropriate occasions and that it should be moderate in every case even on appropriate occasions. On the contrary, other sects should be duly honoured in every way on all occasions.

If a person acts in this way, he not only promotes his own sect but also benefits other sects. But, if a person acts otherwise, he not only injures his own sect but also harms other sects. Truly, if a person extols his own sect and disparages other sects with a view to glorifying his sect owing merely to his attachment to it, he injures his own sect, very severely by acting in that way. Therefore restraint in regard to speech is commendable.

अशोक का शिलालेख १२,  
गिरनार

Asoka's Rock Edict No. XII,  
Girnār

- ८ ...इछति हि देवनंप्रियो सन्नभुतन अक्षति संयमं समचरियं च मादव च । अयि च मुखमुत  
 विजये देवनंप्रियस यो धम्मविजयो । सो च पुन लधो देवनंप्रियस इह च सवेषु  
 च अंतेपु.....,  
 १० यो स लधे एतकेन भोति सवत्र विजयो सवत्र पुन  
 ११ विजयो प्रितिरसो सो ।

Devānāmpriya desires towards all beings abstention from hurting, restraint in behaviour, and treatment equal with one's self and softness.

And this conquest is considered the principal one by Devānāmpriya, viz. the conquest by morality.

And this (conquest) has been won repeatedly by Devānāmpriya both here and among all beyond the borders.....

This conquest, which has been won by this everywhere,—a conquest (won) everywhere (and) repeatedly,—causes the feeling of satisfaction.

अशोकका शिलालेख १३,  
शाहबजगढ़ी व गिरनार

Asoka's Rock Edict No. XIII,  
Shahbazgarhi and Girnār

यथा वा पन महाराज, पुरिमं मुक्तं महालेणम'नुप्पविट्ठं महामेधो अभिवस्मन्तो न सक्कोति तेमयितु, ने'सो महाराज गुणो पुरिमस्स, महालेणस्स सो गुणो, य महति महामेधो अभिवस्ममानो न तं तेमेति, एवमे'व खो महाराज, ने'ते गुणा पुग्गलस्स, मेत्ताभावनाये'ते गुणा । यस्मि महाराज, खणे पुग्गलो मेत्तं समापन्नो होति, न तस्स पुग्गलस्स तस्मिं खणे अग्गि वा विसं वा मत्थं वा कमति, तस्स ये केचि अहितकामा उपगन्त्वा तं न पस्सन्ति, न तस्स सक्कोन्ति अहितं कातु, ने'ते महाराज गुणा पुग्गलस्स, मेत्ताभावनाये'ते गुणा'ति । अच्छरियं भन्ते नागसेन, अब्भूतं भन्ते नागसेन, सब्बपापनिवारणा मेत्ताभावना'ति ॥ सब्बकुसलगुणावहा महाराज मेत्ताभावना हितान पि अहितानं पि; ये ते मत्ता विञ्ज्जणवद्धा सब्बेसं महानिसंसा मेत्ताभावना संविभजितव्वा'ति ॥

Or it is like the case of a man. O king, who has entered into a well-formed cave. No storm of rain, however mightily it might pour down, would be able to wet him. But that would be by no virtue, O king, inherent in the man. It would be a virtue inherent in the cave that so mighty a downpour could not wet the man. And just so, O king, is it with the virtue inherent in the felt presence of love that a man has called up in his heart. At the moment, O king, in which an individual has realised the sense of love, that moment neither fire, nor poison, nor sword can do him harm. If any men bent on doing him an injury come up, they will not see him, neither will they have a chance of hurting him. These virtues, O king, are not inherent in the individual, they are in the actual felt presence of the love that he is calling up in his heart.

Most wonderful is it. Nāgasena, and most strange how the felt presence of love has the power of warding off all evil states of mind.

Yes! The practice of love is productive of all virtuous conditions of mind both in good (beings) and in evil ones. To all beings whatsoever, who are in the bonds of conscious existence, is this practice of love of great advantage, and therefore ought it to be sedulously cultivated.

मिलिन्दपञ्च,

पृ. १९९, मुंबई विश्वविद्यालय संस्करण, १९४०

*Milinda-pañha,*

p. 199, Bom. Uni. Ed., 1940

अथोत्कृत्य स्वमांसं तु राजा  
परमधर्मवित् ।  
तुलयामास कौन्तेय कपोतेन  
सहाभिभो ॥  
ध्रियमाणस्तु तुलया  
कपतो व्यतिरिच्यते ।  
पुनश्चोत्कृत्य मांसानि  
राजा प्रादादुशीनरः ॥  
न विद्यते यदा मांसं  
कपोतेन समं धृतम् ।  
तत उत्कृत्तमांसोऽसावारुरोह  
स्वयं तुलाम् ॥

O mighty son of Kuntī, the highly virtuous king cut off a portion of his own flesh, and placed it in a balance, against the pigeon. But when he found that the pigeon exceeded his flesh in weight, he once more cut off another portion of his flesh, and added it to the former. But when portion after portion had been repeatedly added to weigh against the pigeon, and no more flesh was left on his body, he mounted the scale himself, utterly devoid of flesh.

महाभारत, आरण्यकपर्व,

अध्याय १३१, श्लोक :—२५-२७, भा. ओ. रि. इ., पूना

*Mahābhārata, Āraṇyakaparva,*

Ch. 131, vv. 25-27, B.O.R.I., Poona



While kindly disposed to you equally with all creatures, owing to your virtues I feel towards you a special partiality.

\* \* \* \*

Pleasurable objects, youth engendering pride, and self-willed conduct, are everywhere the door to unprofitable acts.

Renouncing these three causes of ruin, the prudent should adhere to the good, subdue the senses, and by force of wisdom cleanse his heart from reproach.

\* \* \* \*

For indeed king and minister, being the essence (or having hearts) of universal compassion, ought ever to administer the sovereignty by sinless deeds.

Mātṛceṭa and  
the *Mahārājakanikalekha*,  
*Indian Antiquary*,  
1903, p. 351

The brethren were very strict in observing the precepts and regulations of their Order ; they were looked up to as models by all India ; learning and discussing they found the day too short ; day and night they admonished each other, juniors and seniors mutually helping to perfection ..... Hence foreign students came to the establishment to put an end to their doubts and then became celebrated, and those who stole the name (of Nālandā Brother) were all treated with respect wherever they went.

Yuan Chwang on the University of Nālandā,  
*Yuan Chwang's Travels in India*,  
Watters, Vol. II, p. 165

निन्दसि यज्ञविधेरहह श्रुतिजातं  
सदयहृदय दशितपशुघातम् ।  
केशव धृतबुद्धशरीर  
जय जगदीश हरे ॥

You with your heart full of compassion condemned that part of the Vedas which deals with the sacrifices ordaining the slaughter of animals. O you Keśava, who assumed the body of the Buddha, victory to you, Hari, lord of the world.

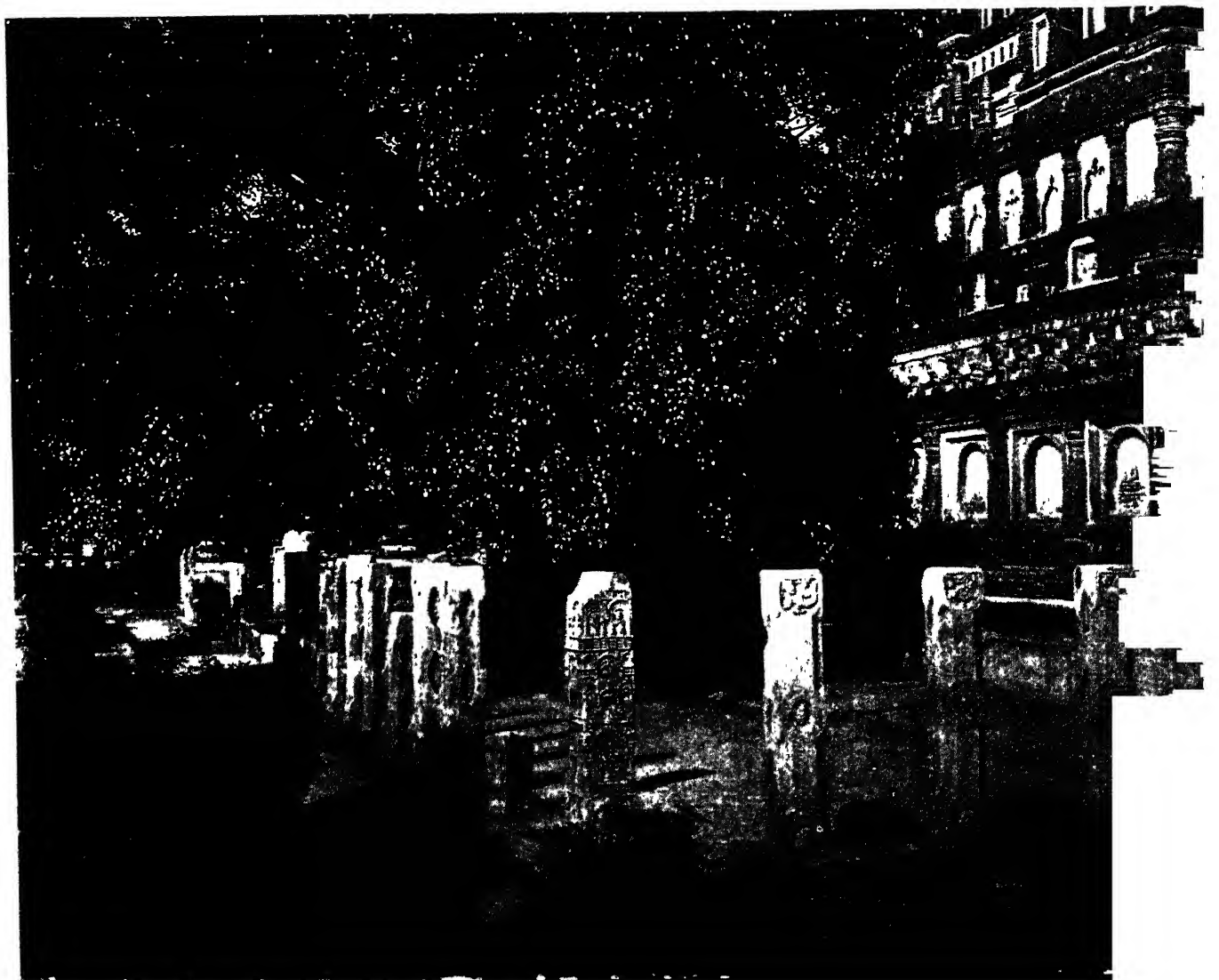
गीतगोविन्द,  
१, ९

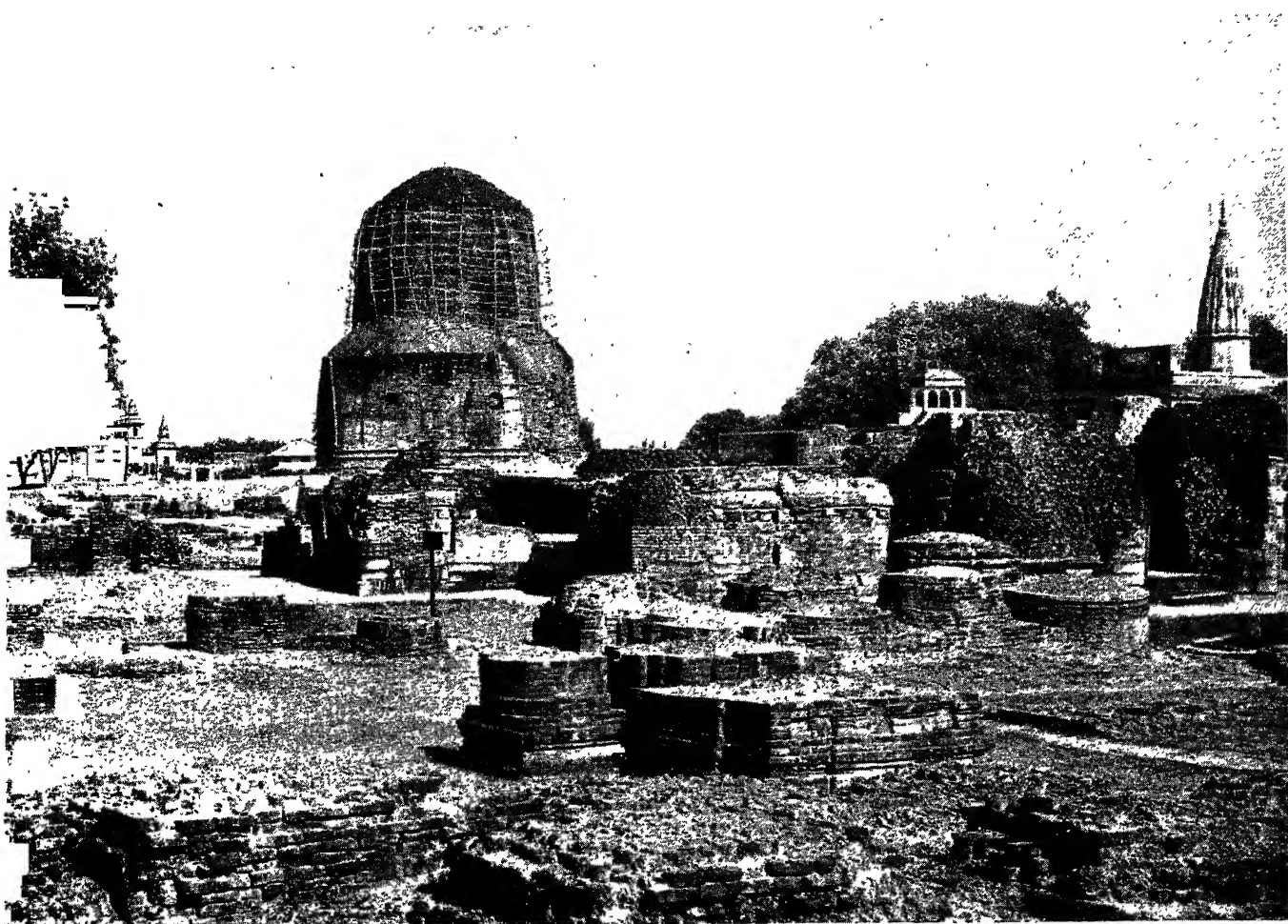
*Gītāgovinda*,  
1, 9



1 Lumbini, a view of the site

2 Bodh Gayā : the Bodhi Tree, part of the old railing and temp

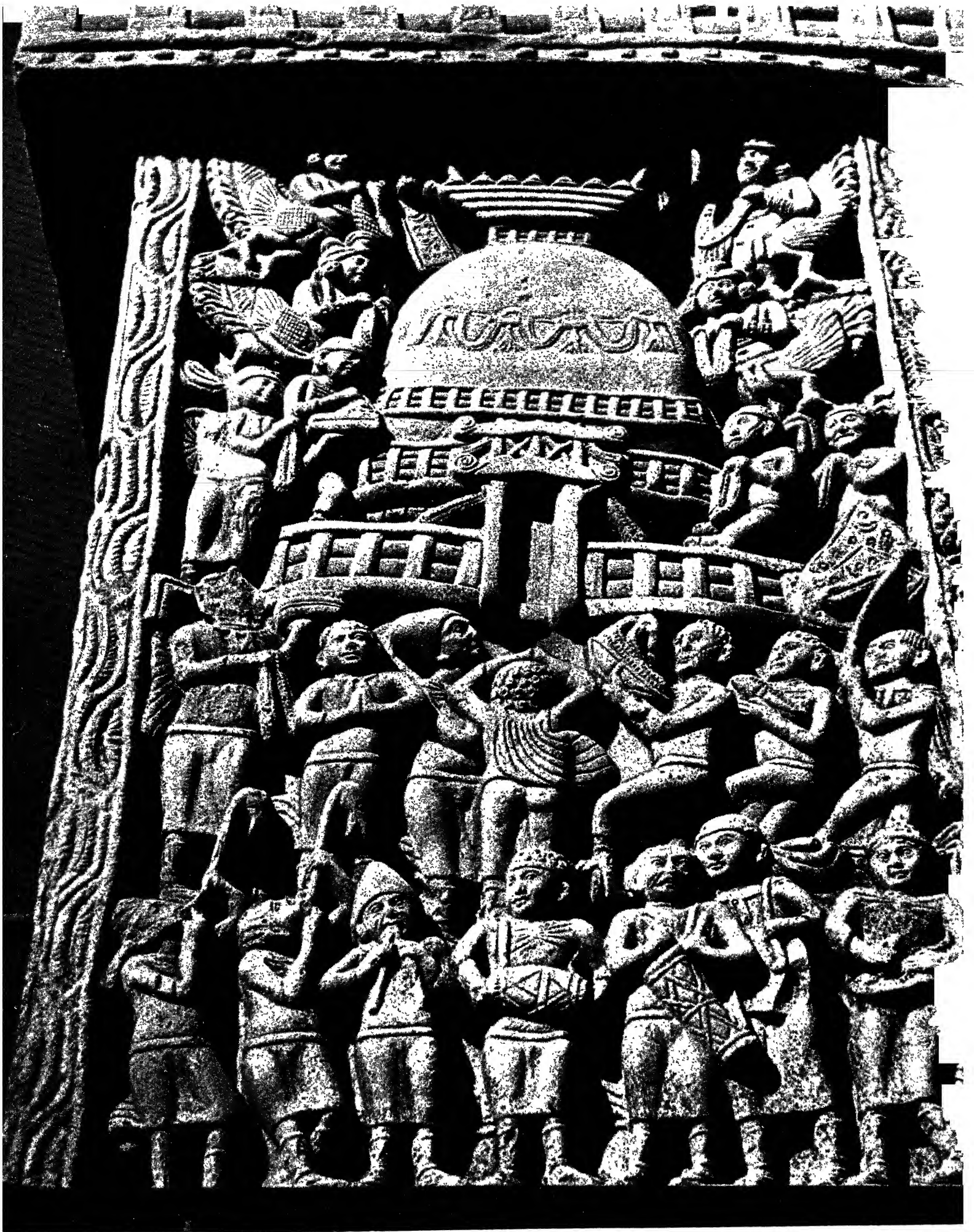




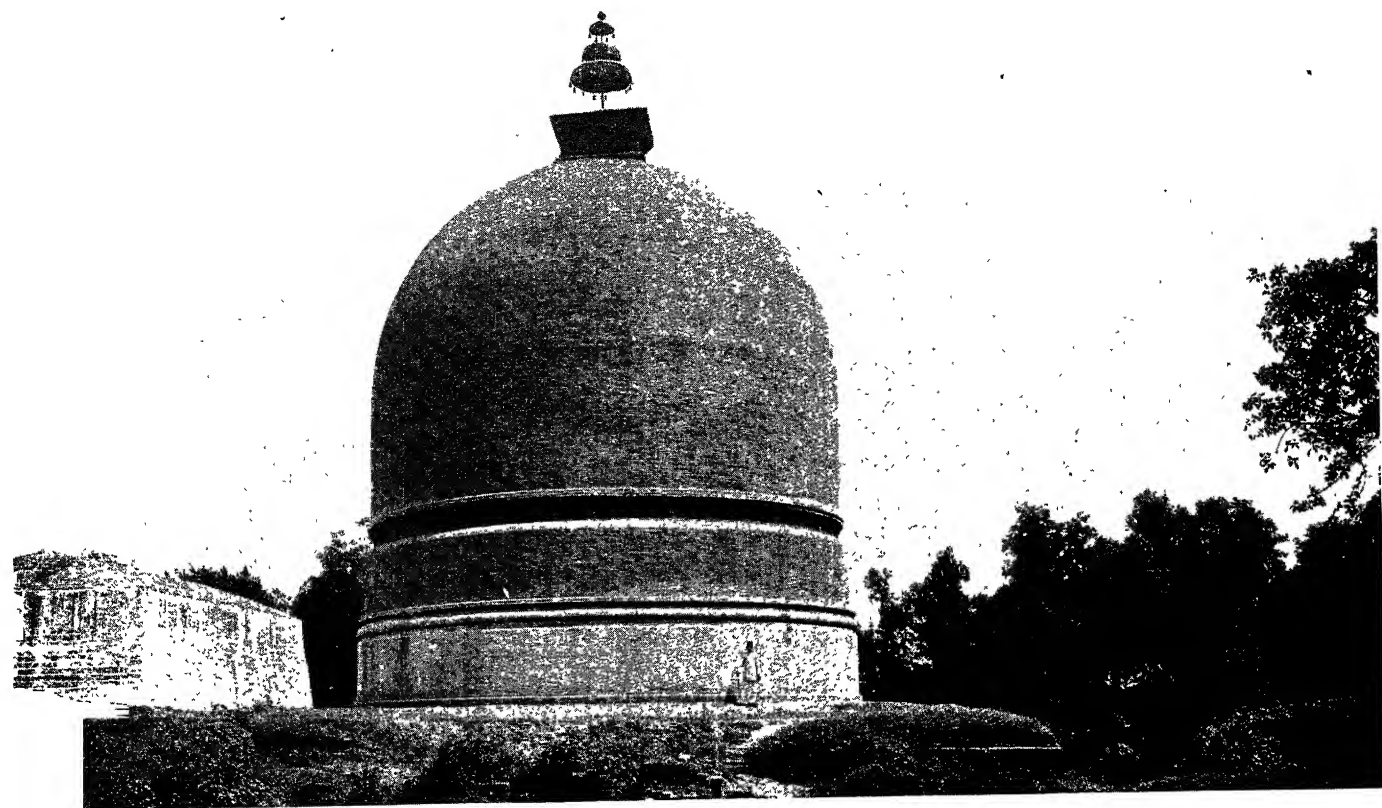
4 Kusinārā, a view of the site



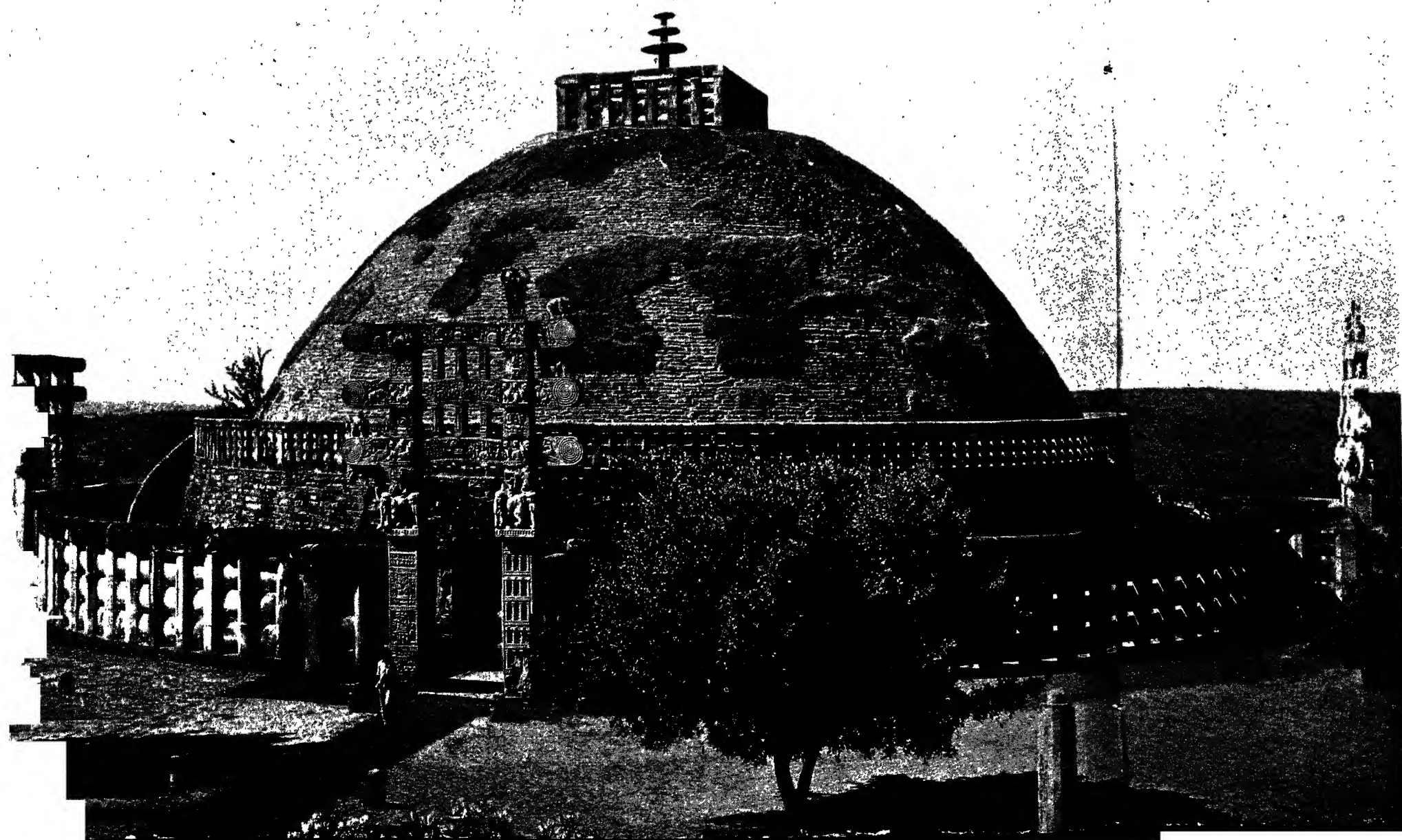






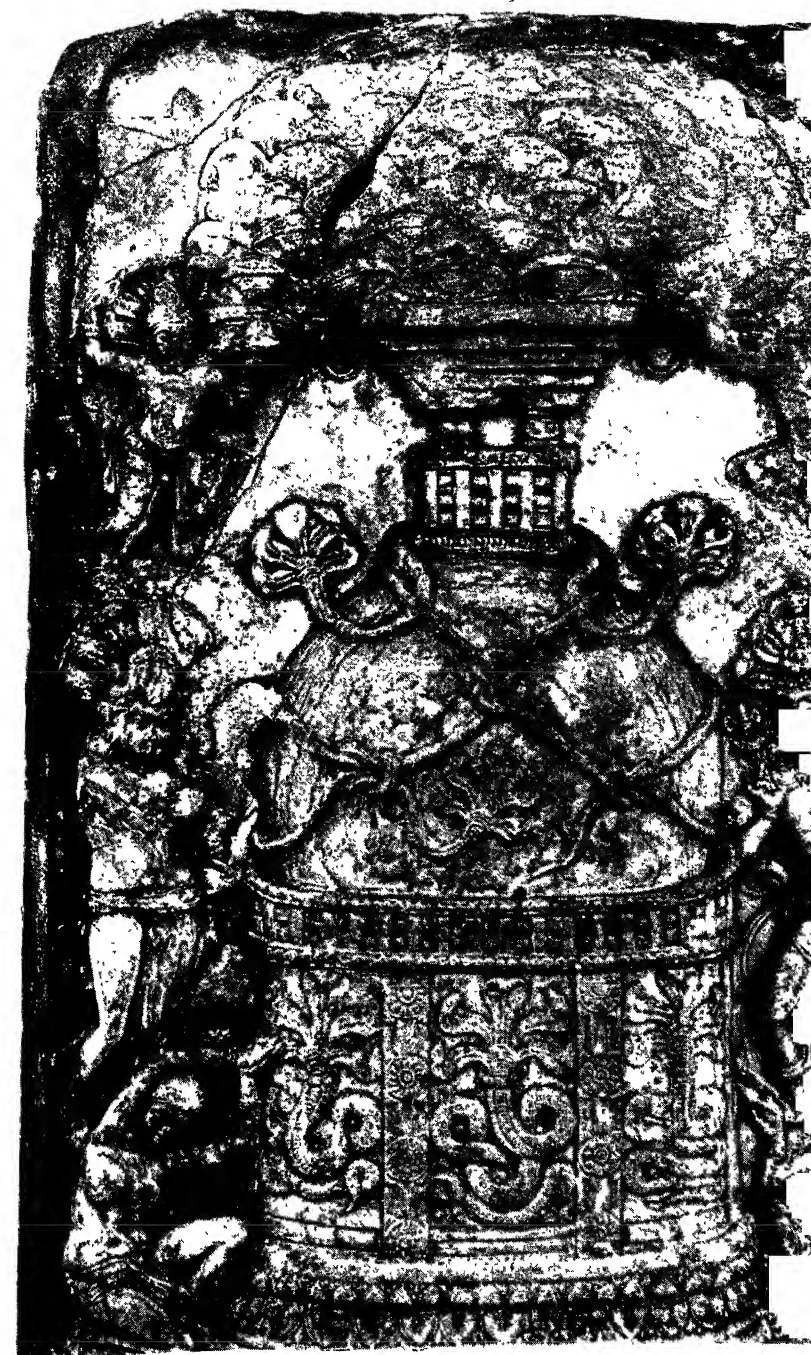


6 Nirvāṇa Stūpa, as restored, Kasiā (Kusinārā)



7 Main Stūpa, Sāñchi

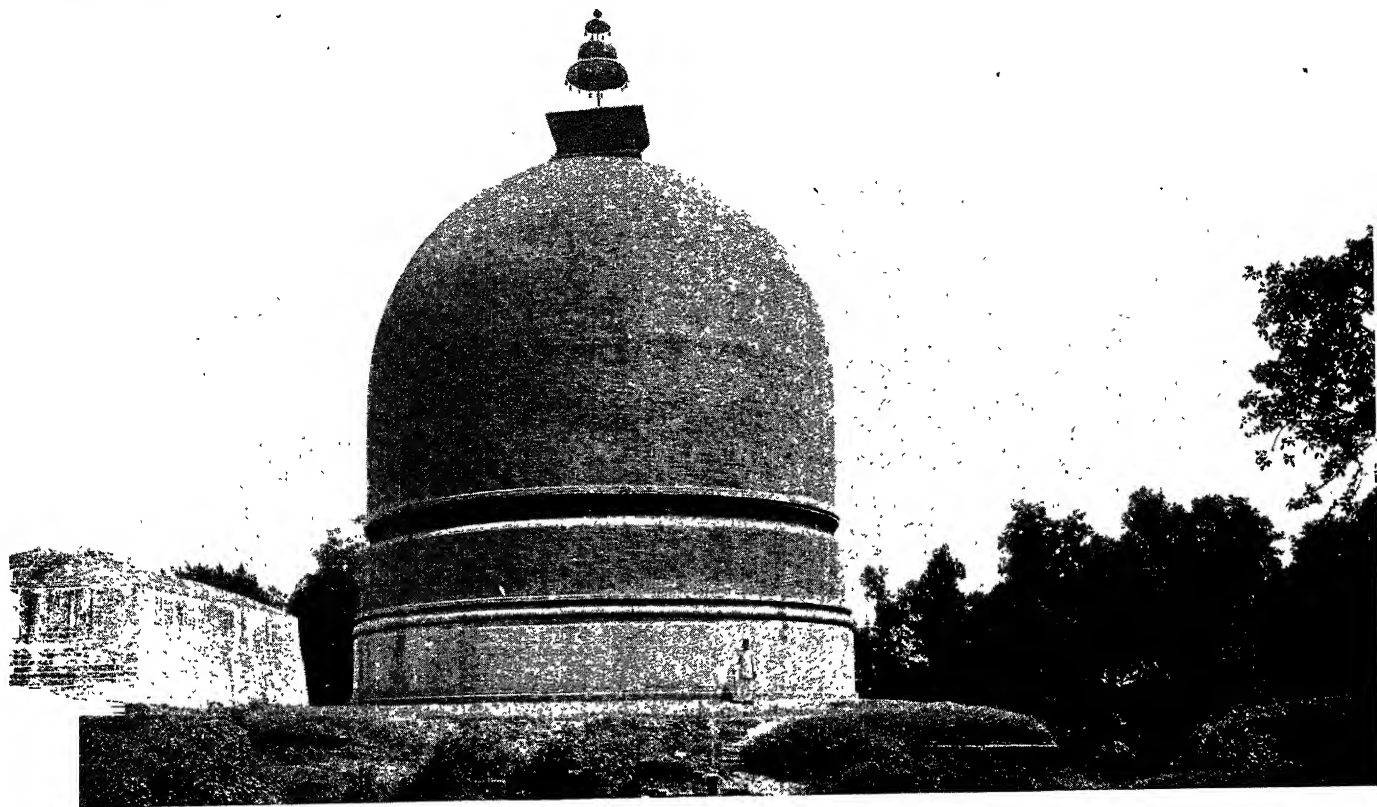
8 Caitya Slab showing the  
Rāmagrāma Stūpa, Amarāvati



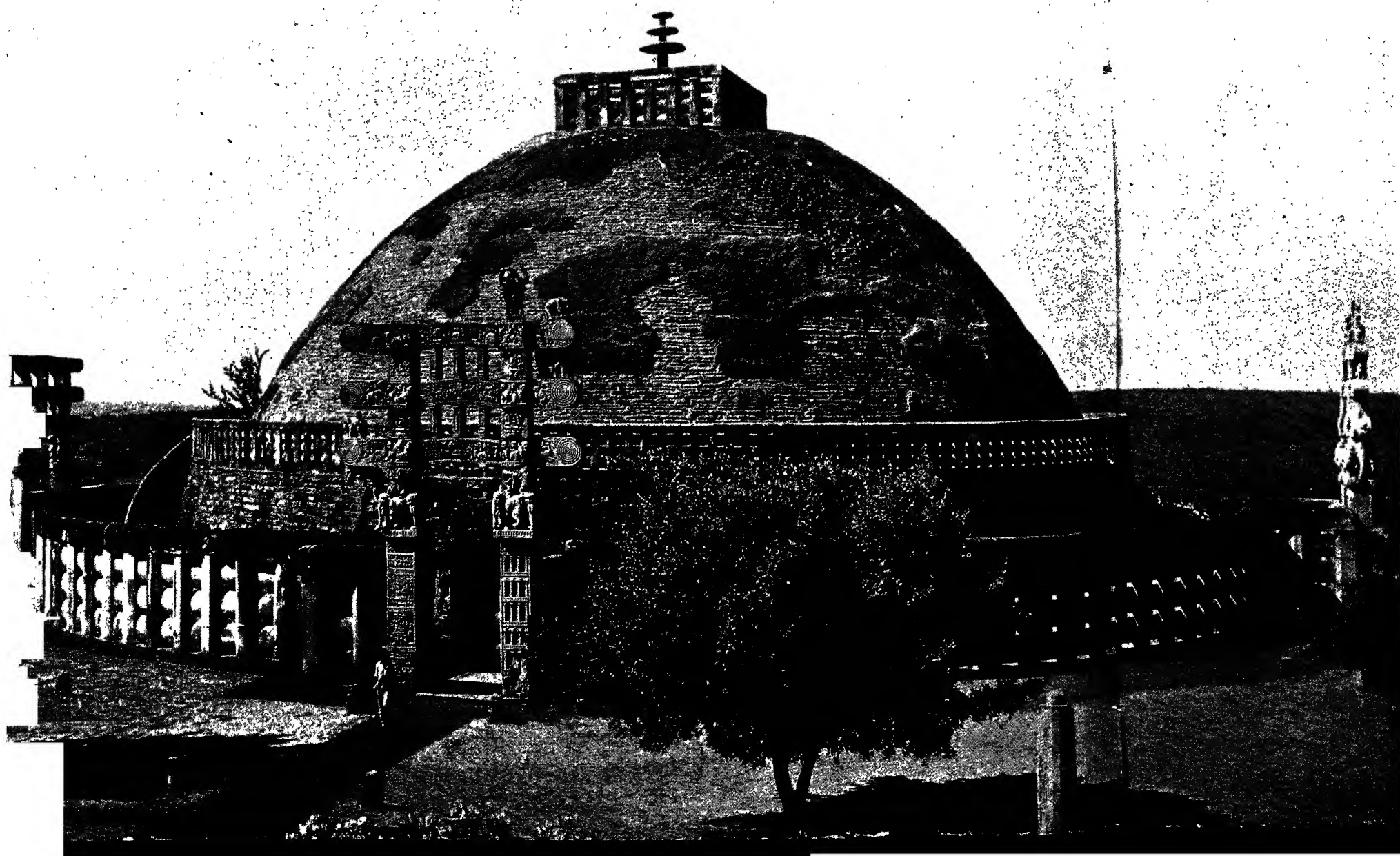
9 The Piprava  
Reliquary





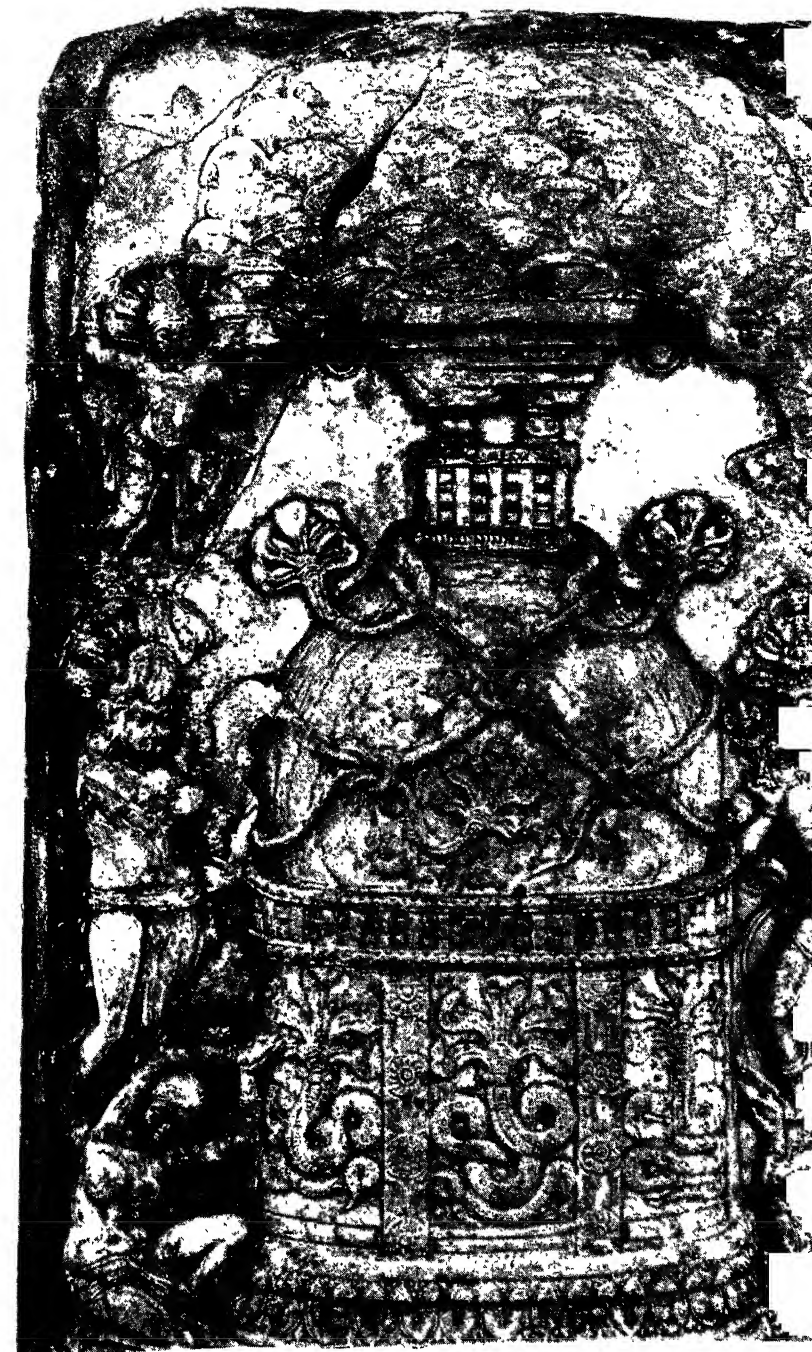


6 Nirvāṇa Stūpa, as restored, Kasiā (Kusinārā)



7 Main Stūpa, Sāñchī

8 Caitya Slab showing the  
Rāmagrāma Stūpa, Amarāvati



9 The Piprava  
Reliquary





10 The Worship of Buddha's  
Alms Bowl, Mathurā

11 The Worship of Buddha's Alms Bowl, Amarāvati







10 The Worship of Buddha's  
Alms Bowl, Mathurā

11 The Worship of Buddha's Alms Bowl, Amarāvati



12 The Worship of Buddha's  
Head Dress, Sāñchī



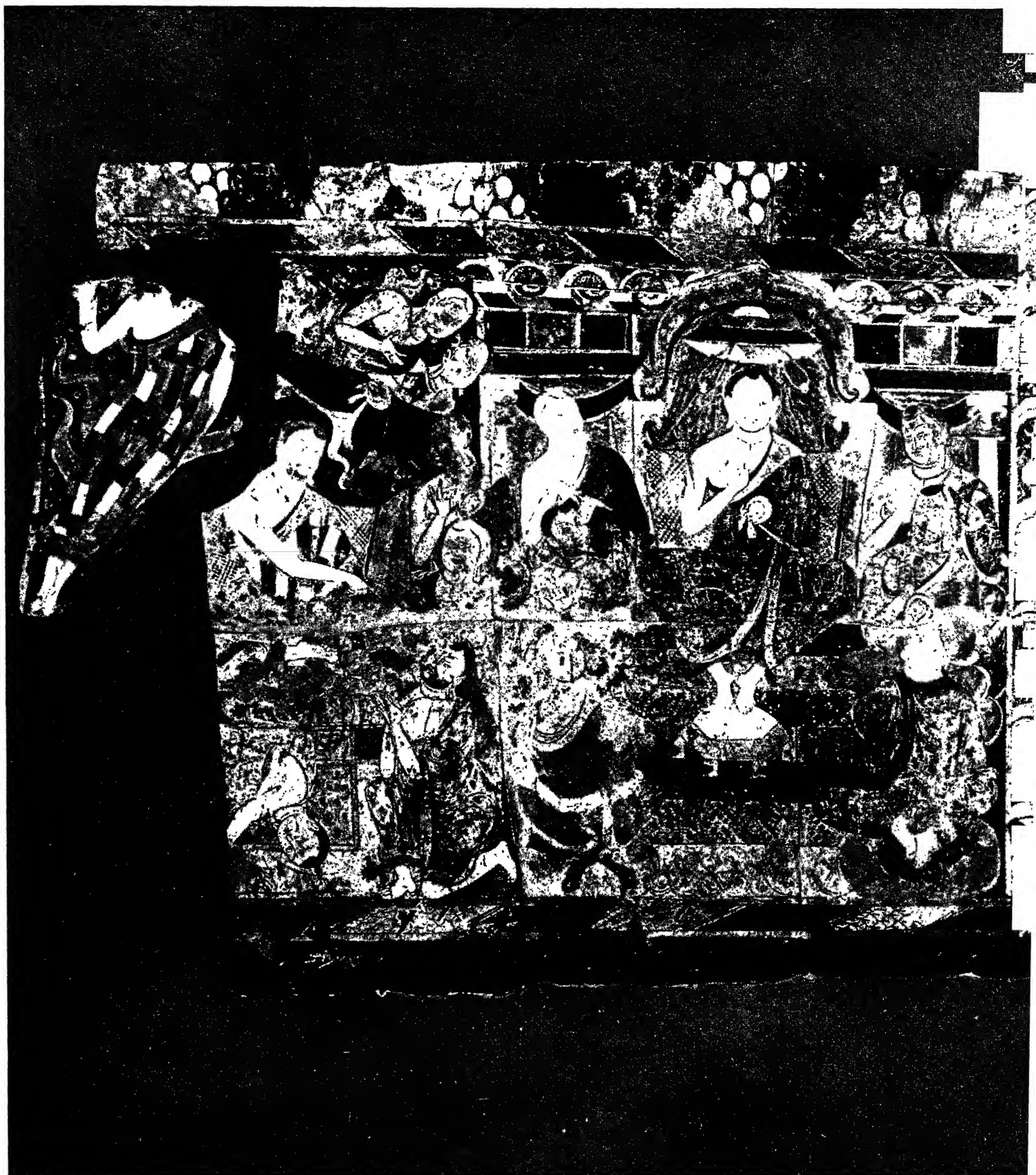
13 The Worship of  
Dharmacakra, Mathurā



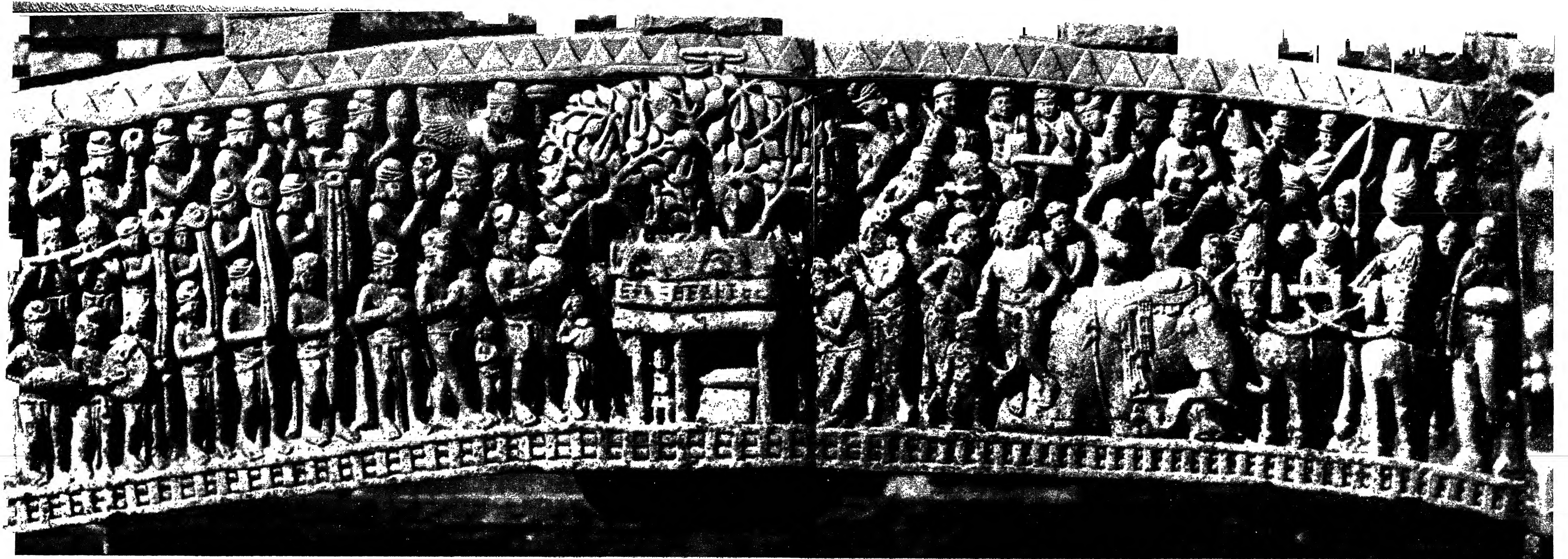




14 The Worship of Buddha's Feet, Amarāvati







16 Aśoka's Visit to the Bodhi Tree, Sāñchī

17 Aśoka's Visit to the Rāmagrāma Stūpa, Sāñchī

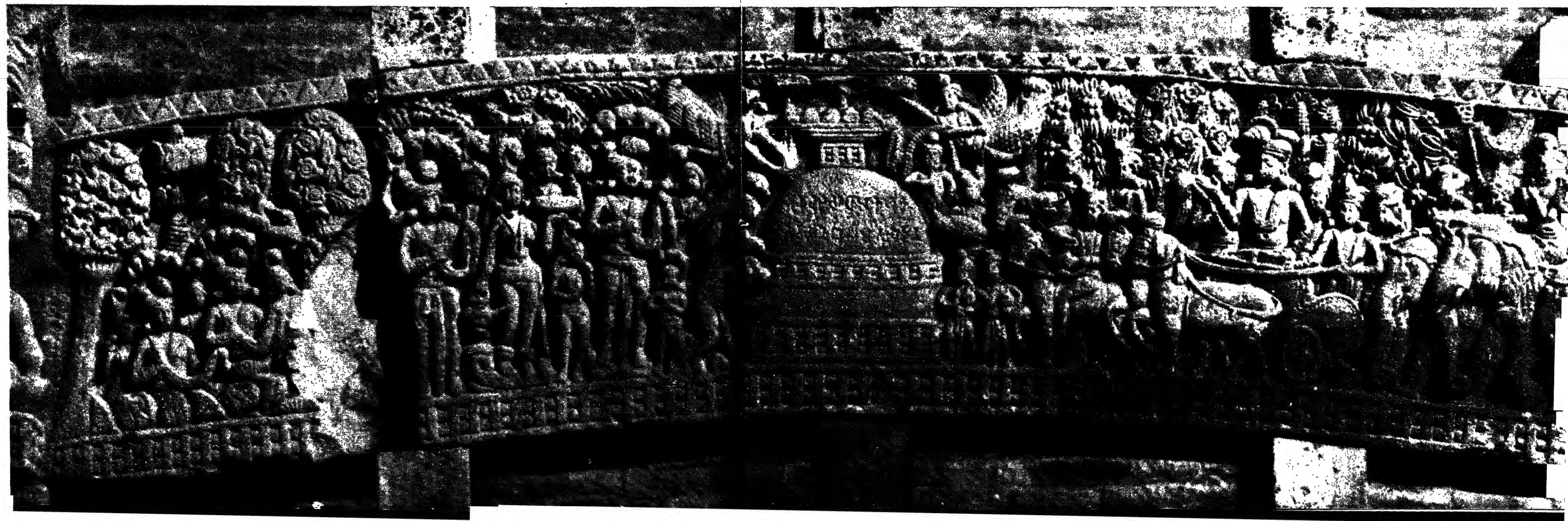




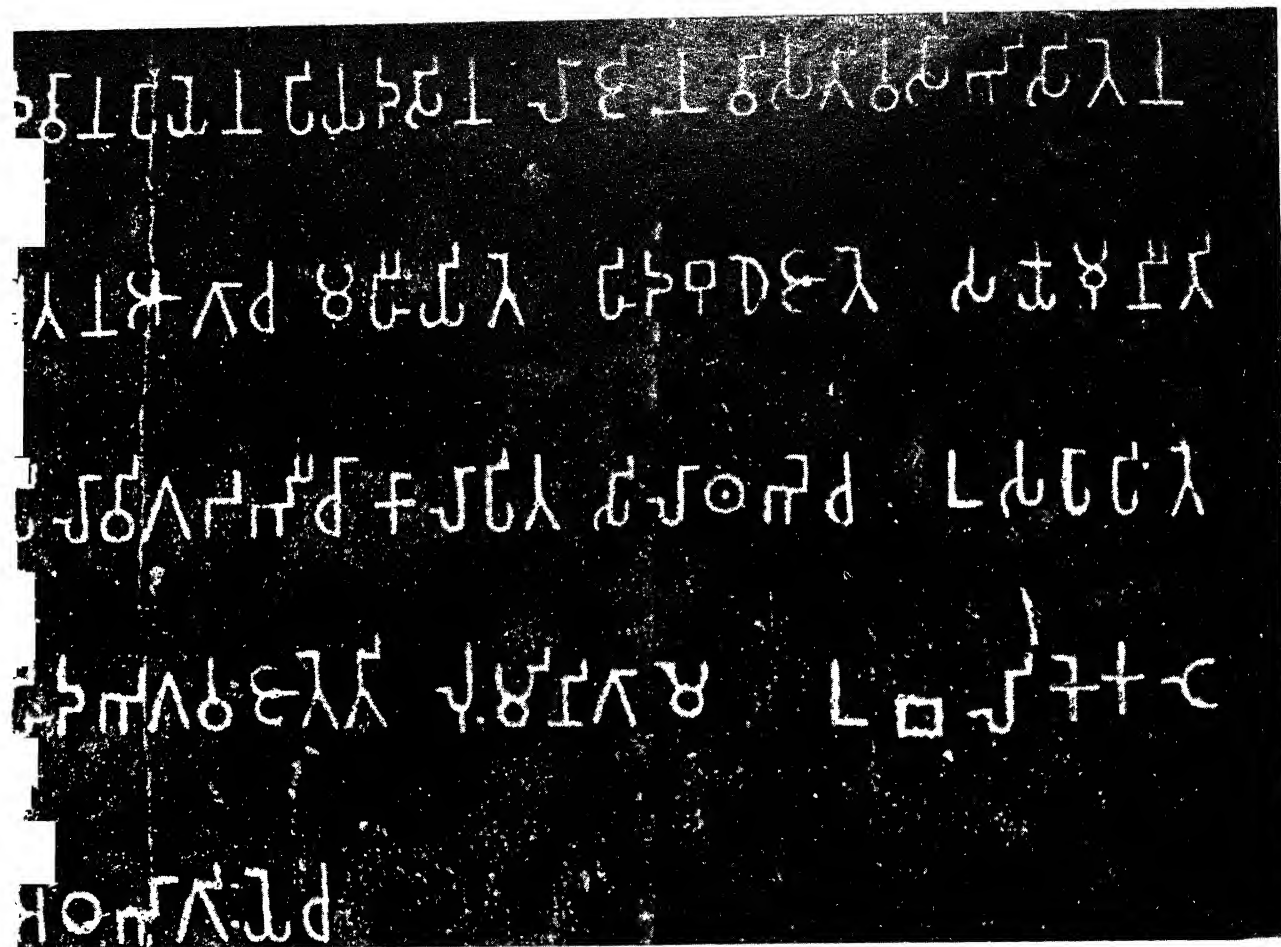


16 Aśoka's Visit to the Bodhi Tree, Sāñchī

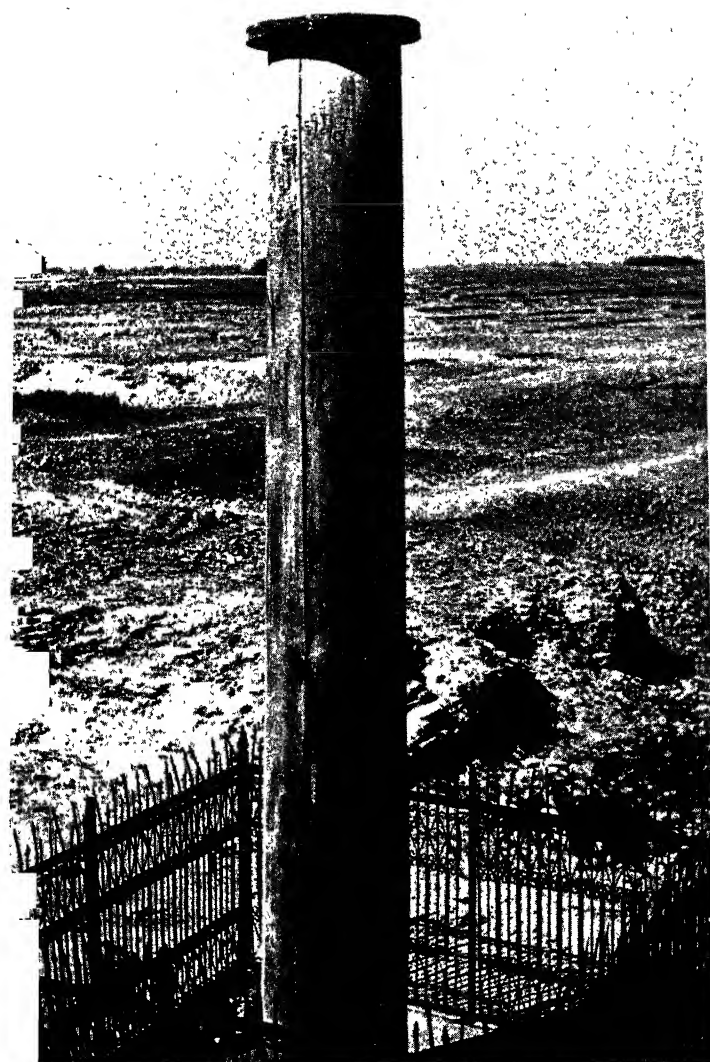
17 Aśoka's Visit to the Rāmagrāma Stūpa, Sāñchī







19 The Lumbinī Pillar Inscription of Aśoka, recording that it was in Lumbinī where Gautama Buddha was born

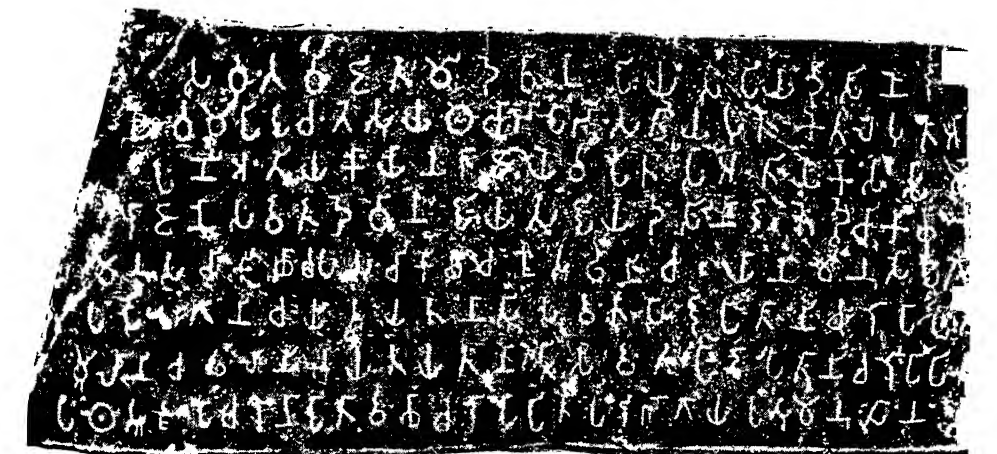


18 The Lumbinī Pillar of Aśoka

20 The Calcutta-Bairat Rock Edict of Aśoka where he recommends the study of the Buddhist texts, namely, *Vinaya-samukasa*, *Alīya-vamsas*, *Anāgata-bhayas*, *Muni-gāthās*, *Moneya-suta*, *Upatisa-pasina* and the Sermon to Rāhula as essential for the monks as well as laymen.

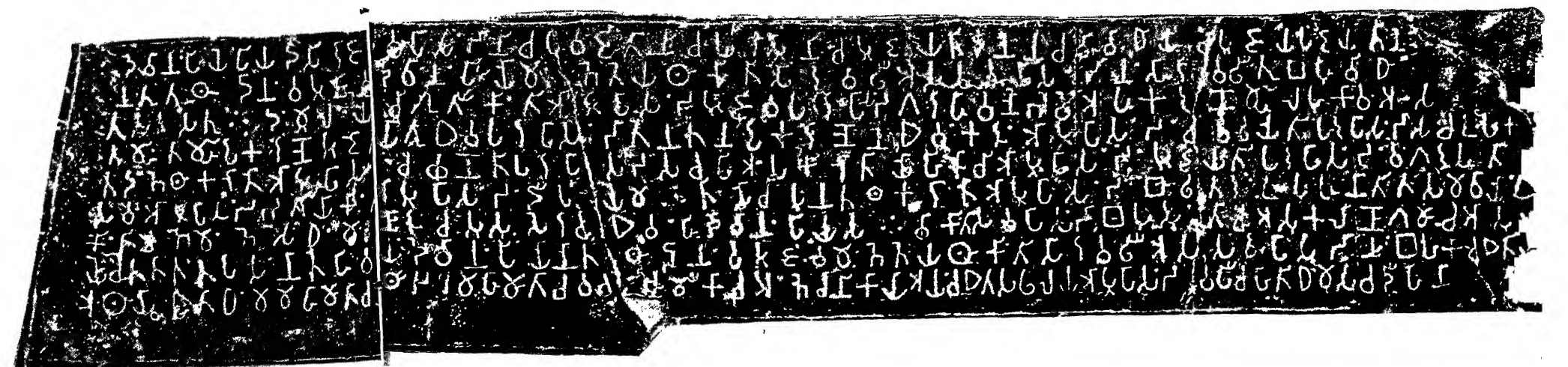


21 Aśoka's Rock Edict No. I, Girnār, recording the prohibition of animal slaughter and festive meetings

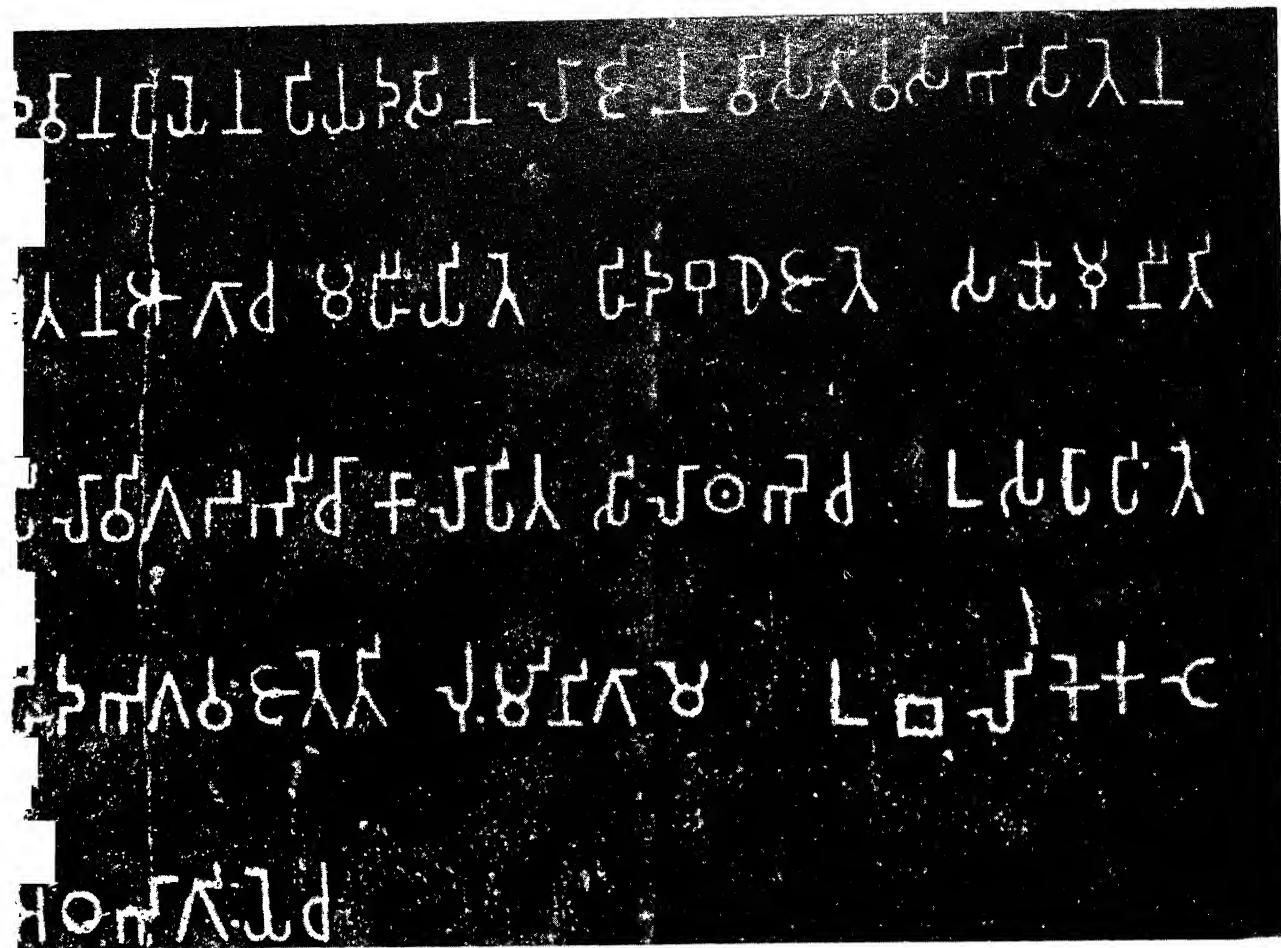


22 Aśoka's Rock Edict No. II, Girnār, recording benevolent measures such as the establishment of medical treatment for men and cattle, the plantation of trees and digging of wells

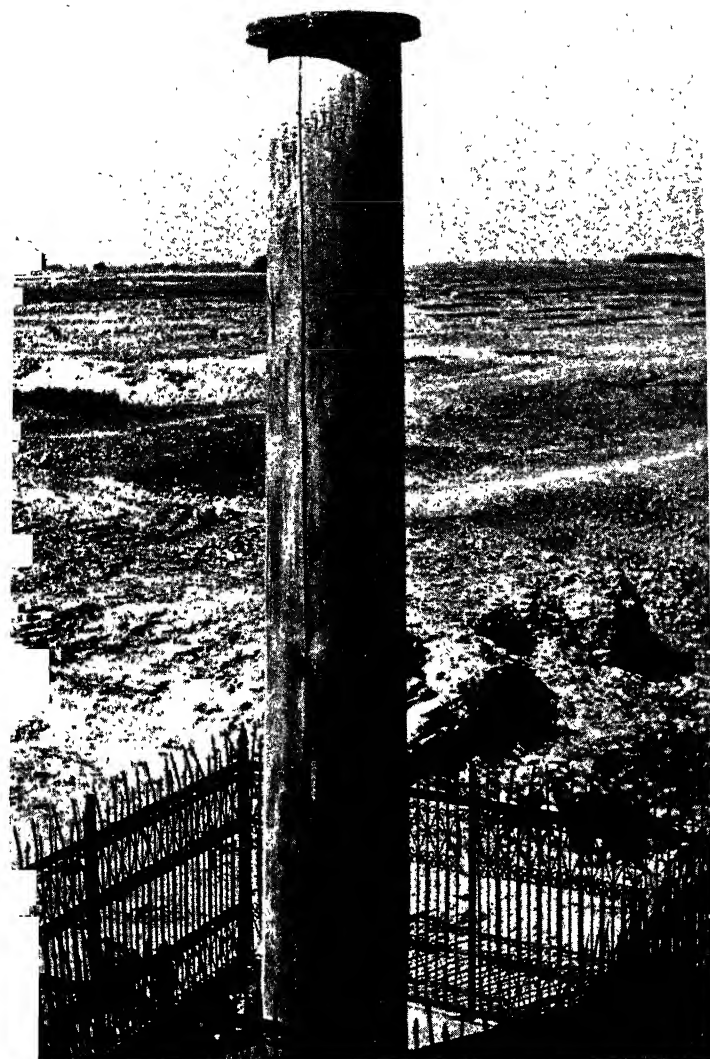
23 Aśoka's Rock Edict No. XII, Girnār, commending the restraint of speech and religious tolerance







19 The Lumbini Pillar Inscription of Aśoka, recording that it was in Lumbini where Gautama Buddha was born

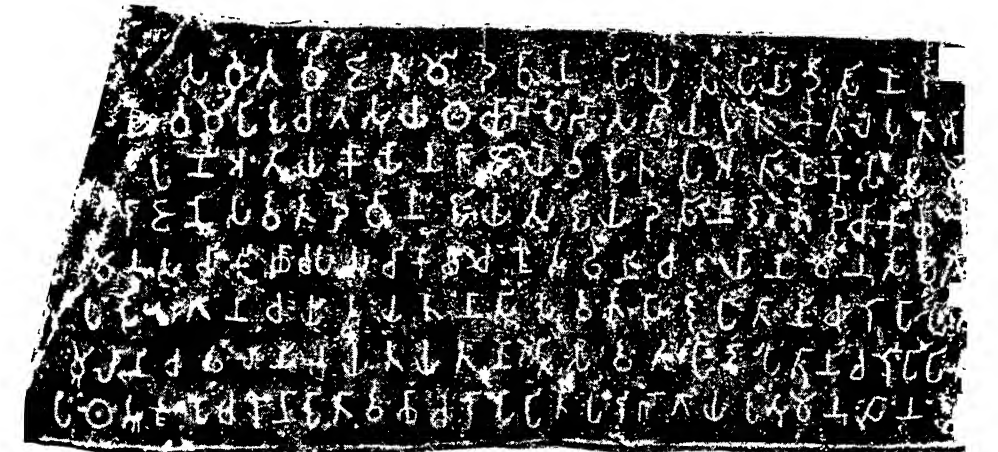


18 The Lumbini Pillar of Aśoka

20 The Calcutta-Bairat Rock Edict of Aśoka where he recommends the study of the Buddhist texts, namely, *Vinaya-samukasa*, *Alīya-vāṃsas*, *Anāgata-bhayas*, *Muni-gāthās*, *Moneya-suta*, *Upatīsa-pa-sina* and the Sermon to Rāhula as essential for the monks as well as laymen.

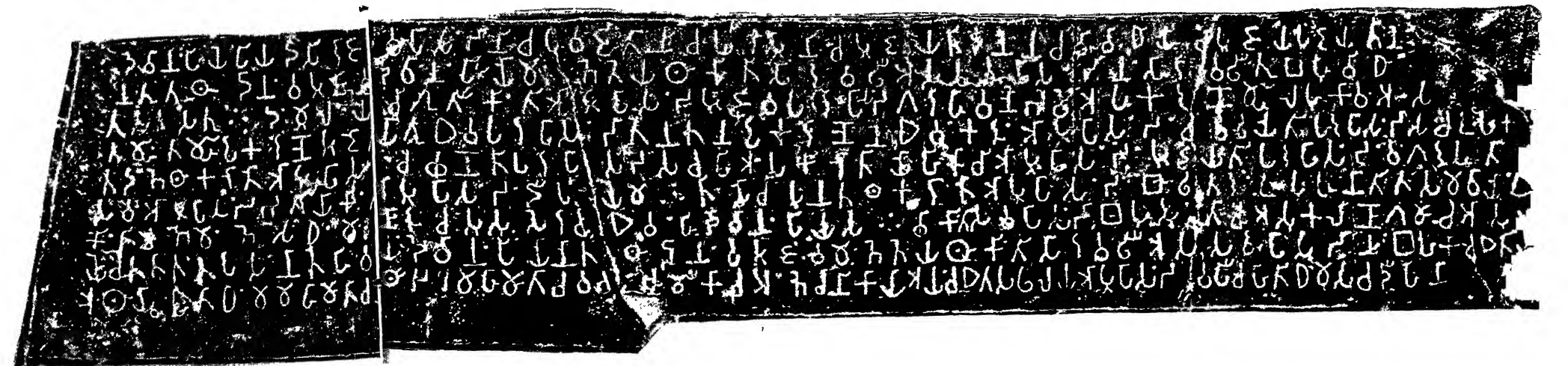


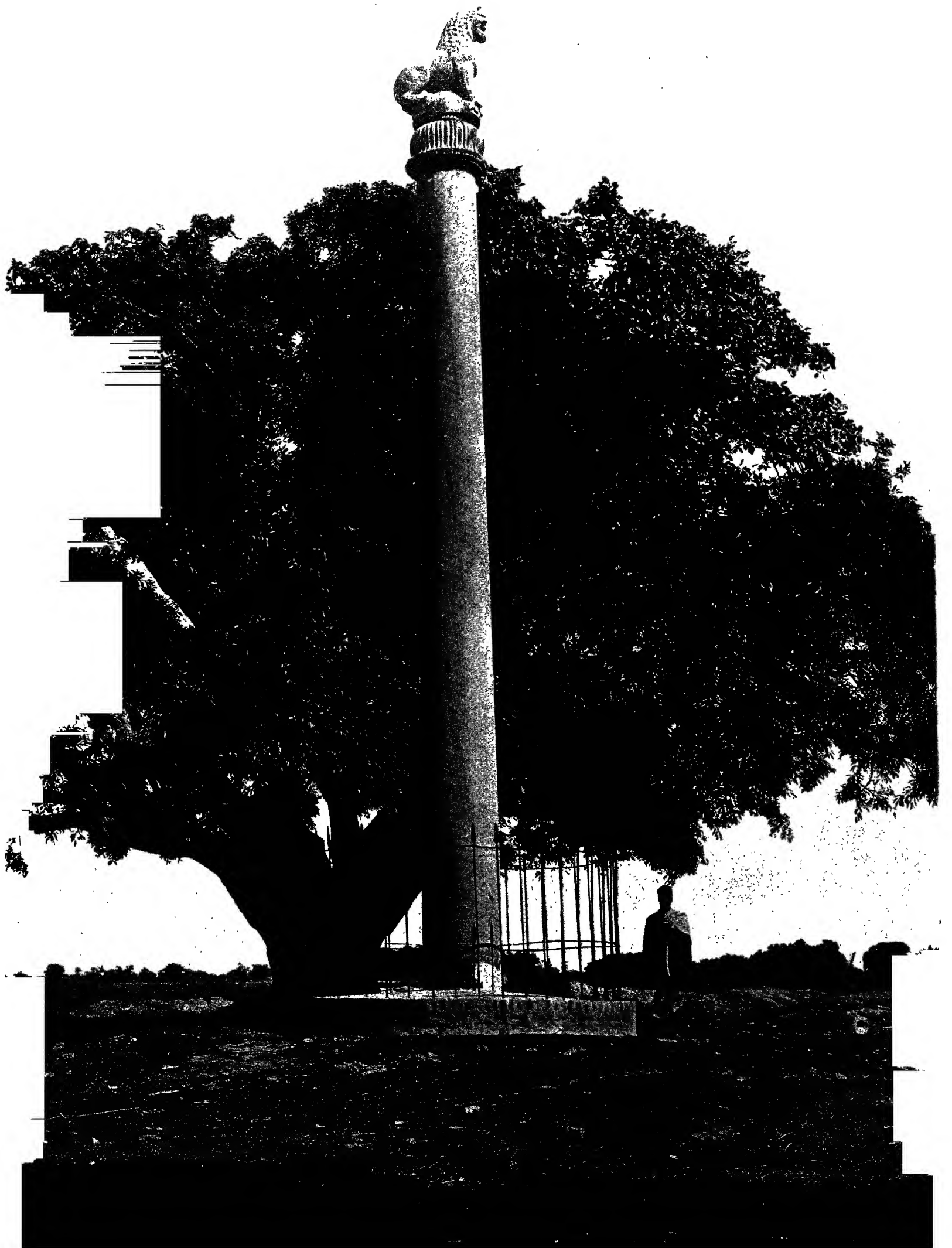
21 Aśoka's Rock Edict No. I, Girnār, recording the prohibition of animal slaughter and festive meetings



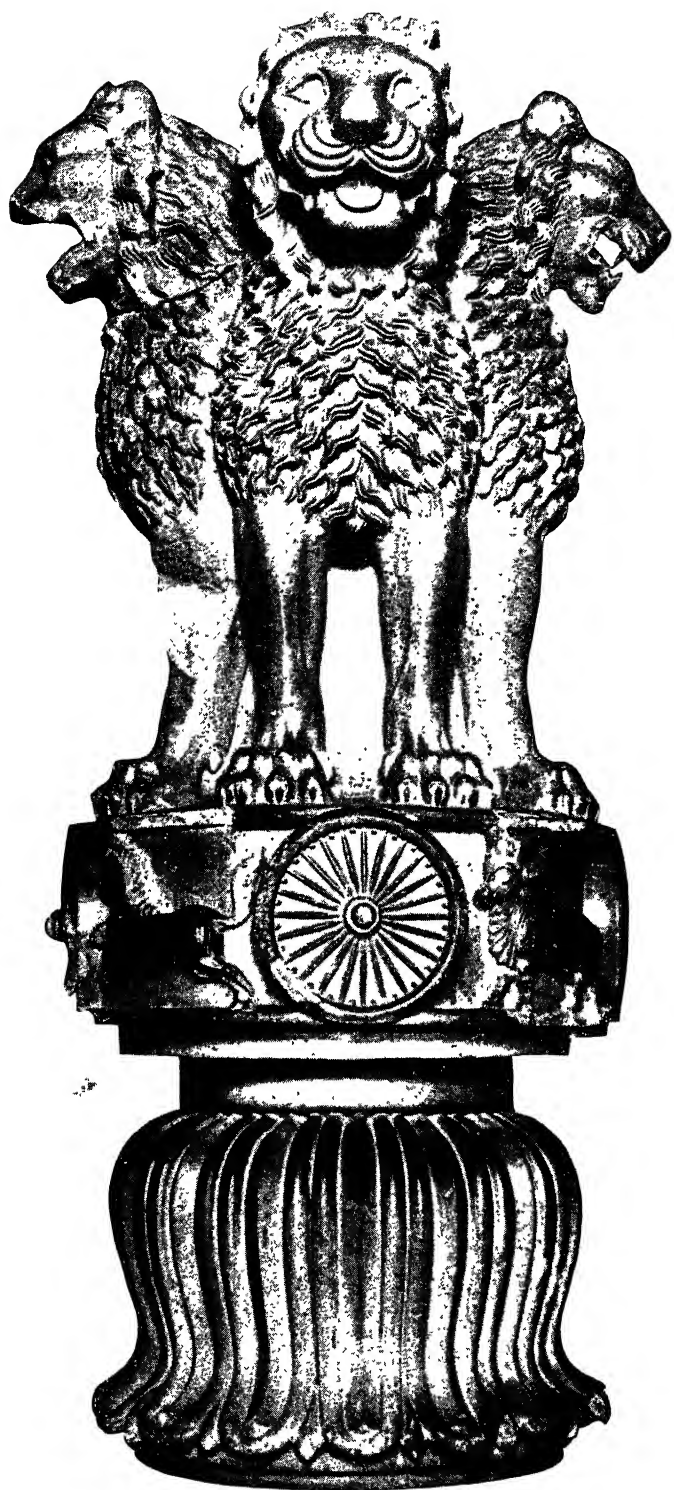
22 Aśoka's Rock Edict No. II, Girnār, recording benevolent measures such as the establishment of medical treatment for men and cattle the plantation of trees and digging of wells

23 Aśoka's Rock Edict No. XII, Girnār, commending the restraint of speech and religious tolerance









25 The Lion Capital of  
Aśoka's Column, Sārnāth



26 The Bull Capital of an  
Aśokan Column, Rāmpurwā

OPPOSITE PAGE:

24 Aśoka's Lion Column,  
Lauriyā-Nandangarh



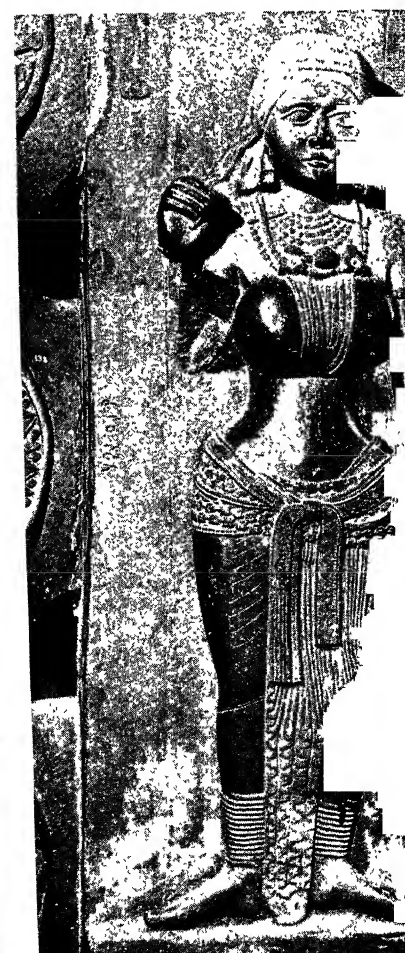


30 Sirimā Devatā,

28 Part of the Railing, Bhārhut



29 Yakṣa Supāvasa, Bhārhut





OPPOSITE PAGE:  
33 The East Gate,  
Main Stūpa, Sāñchi



The Mahākapi  
Jātaka, Bhārhut



32 The Mṛga Jātaka, Bhārhut



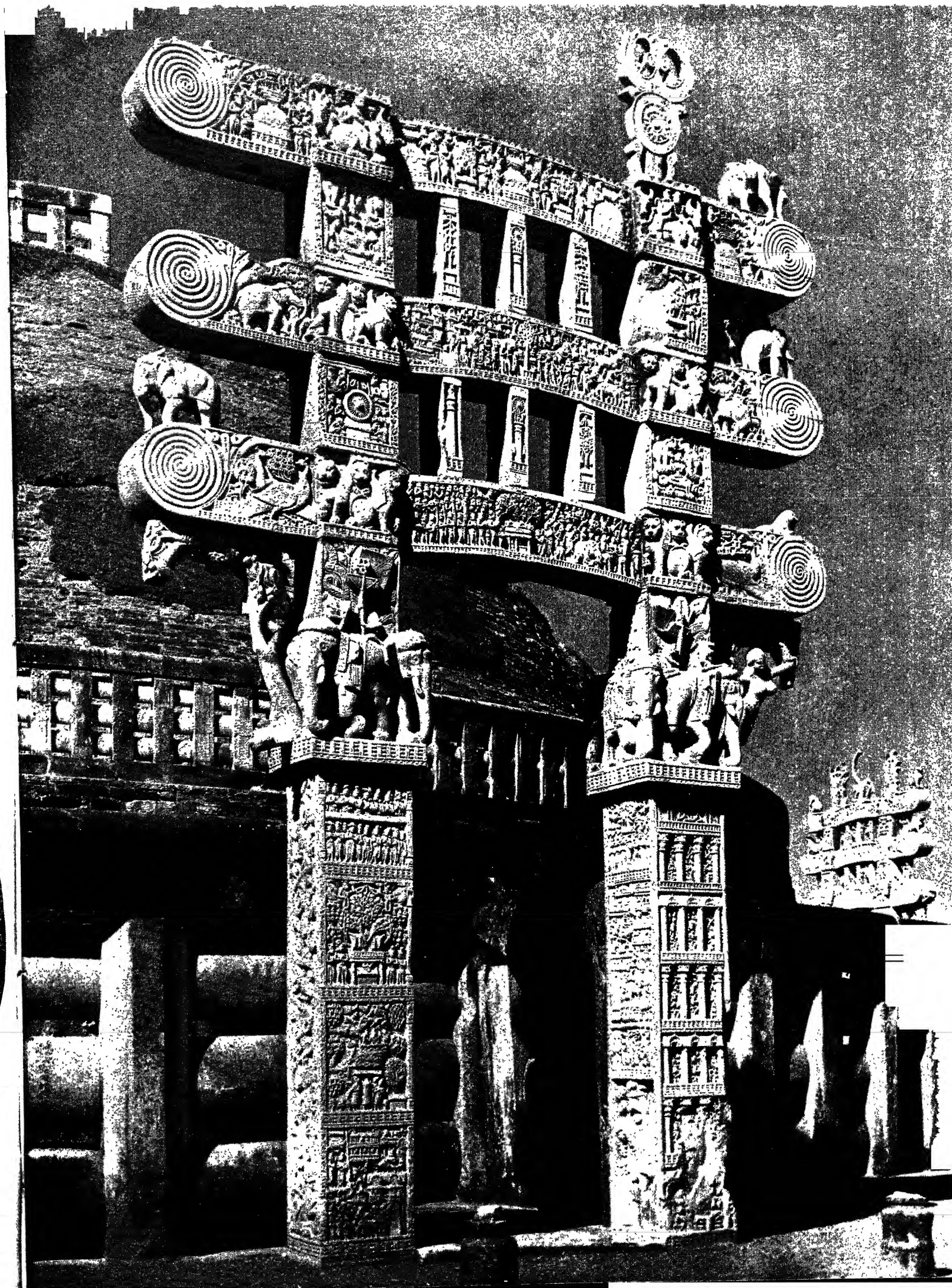


The Mahākapi  
Jātaka, Bhārhut

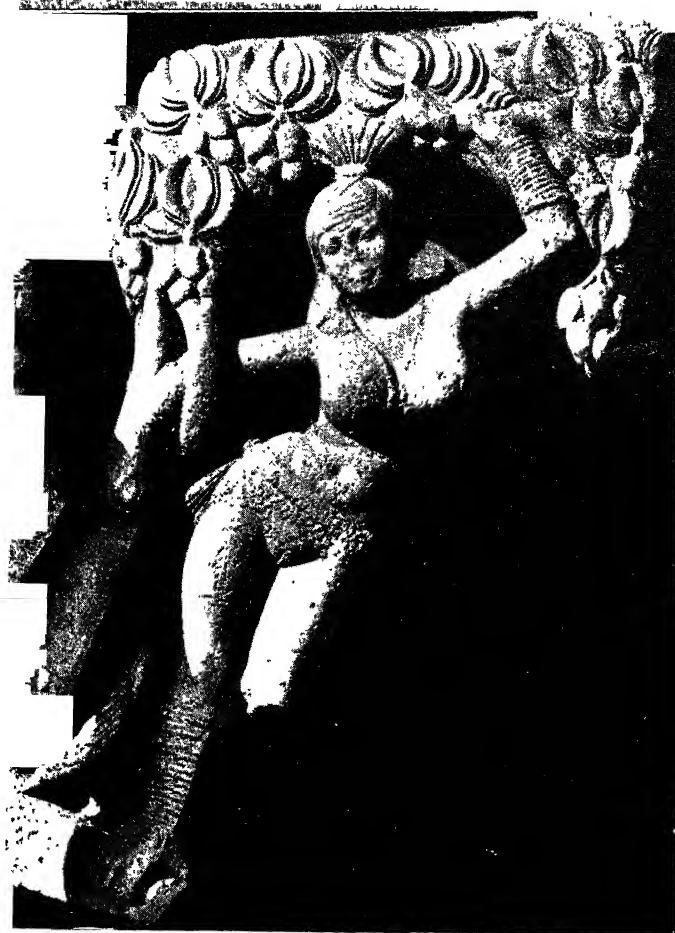


32 The Mrga Jātaka, Bhārhut

OPPOSITE PAGE:  
33 The East Gate,  
Main Stūpa, Sāñchi







34 Yakshi, Sanchi



35 The Vessantara Jataka, Sanchi

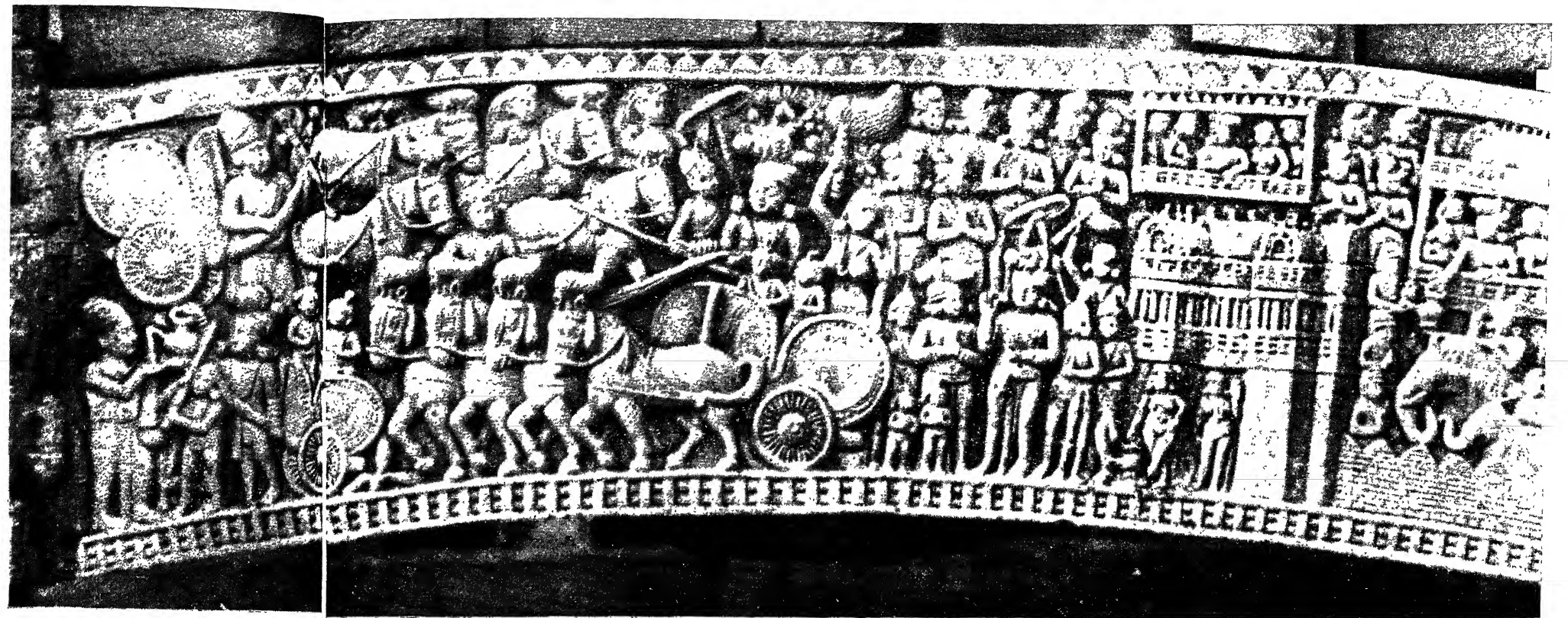
36 The Vessantara Jataka, Sanchi







34 Yaksi, Sāñchī



35 The Vessantara Jātaka, Sāñchī

36 The Vessantara Jātaka, Sāñchī

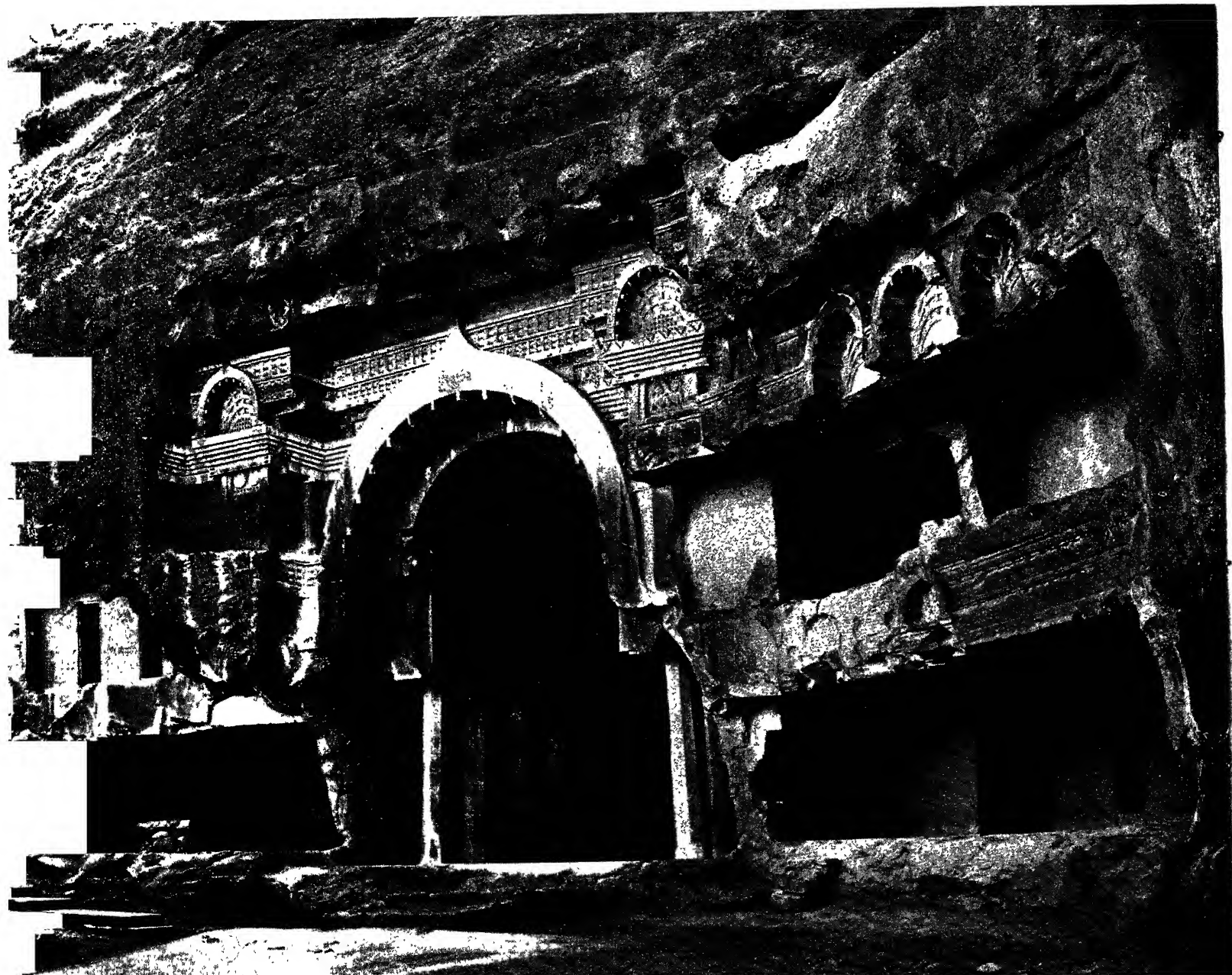




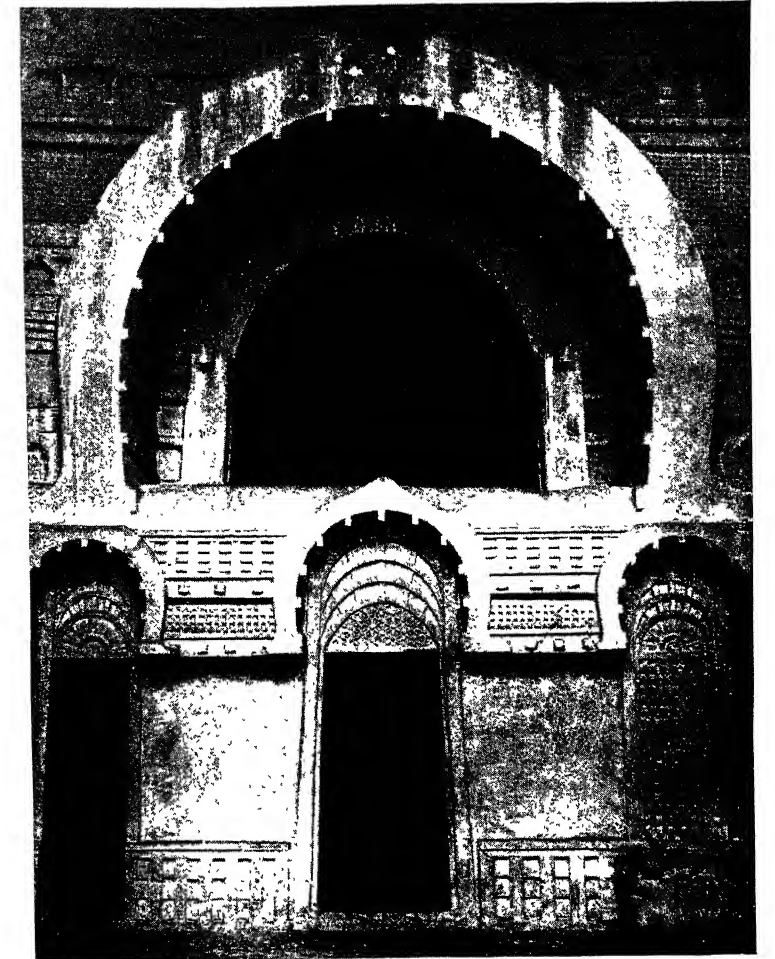


37 The Cakravarti with his Jewels, Jaggayyapeta

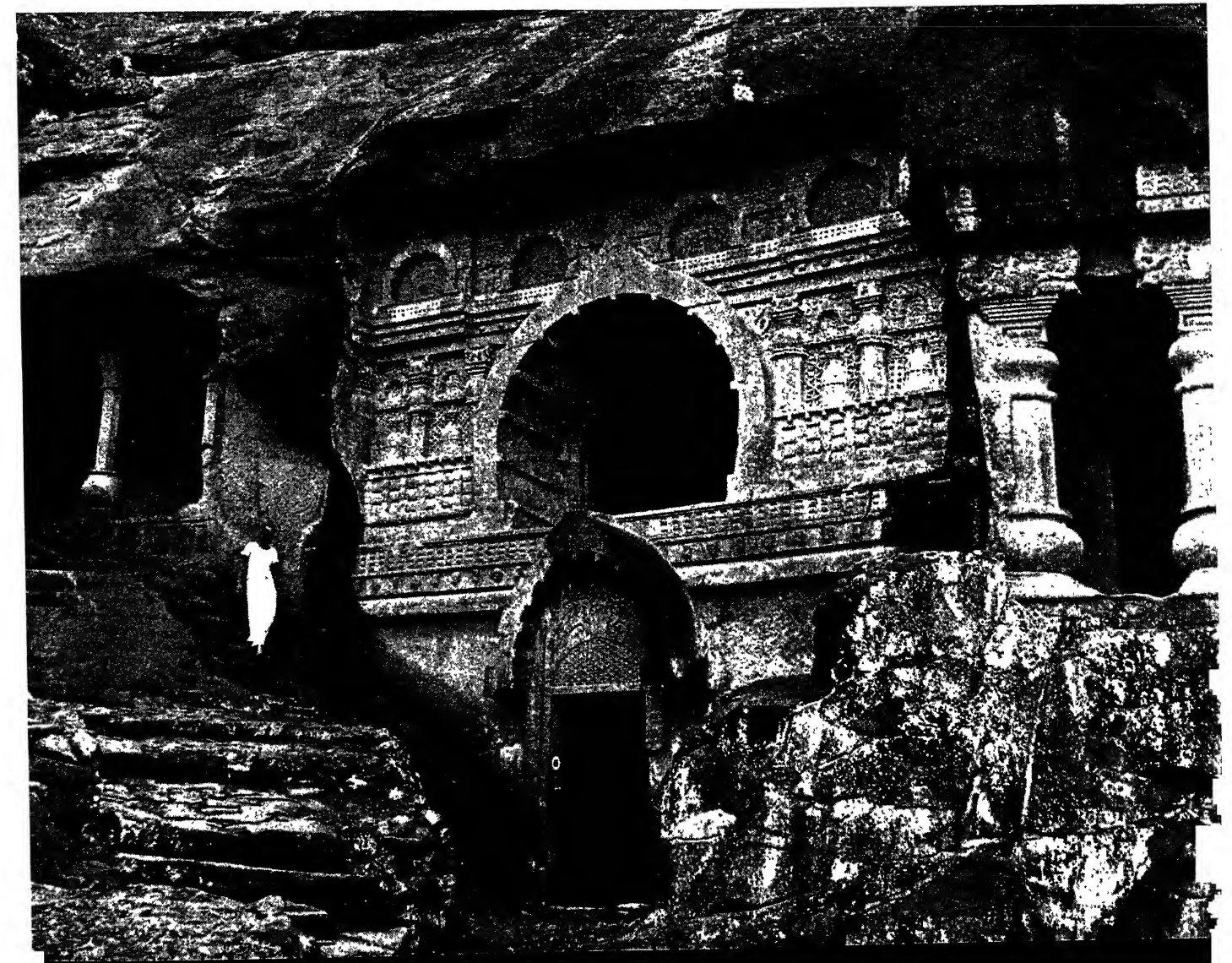
38 Façade of the Caitya Hall, Bhājā



39 Front of the Caitya Hall, Beḍṣā



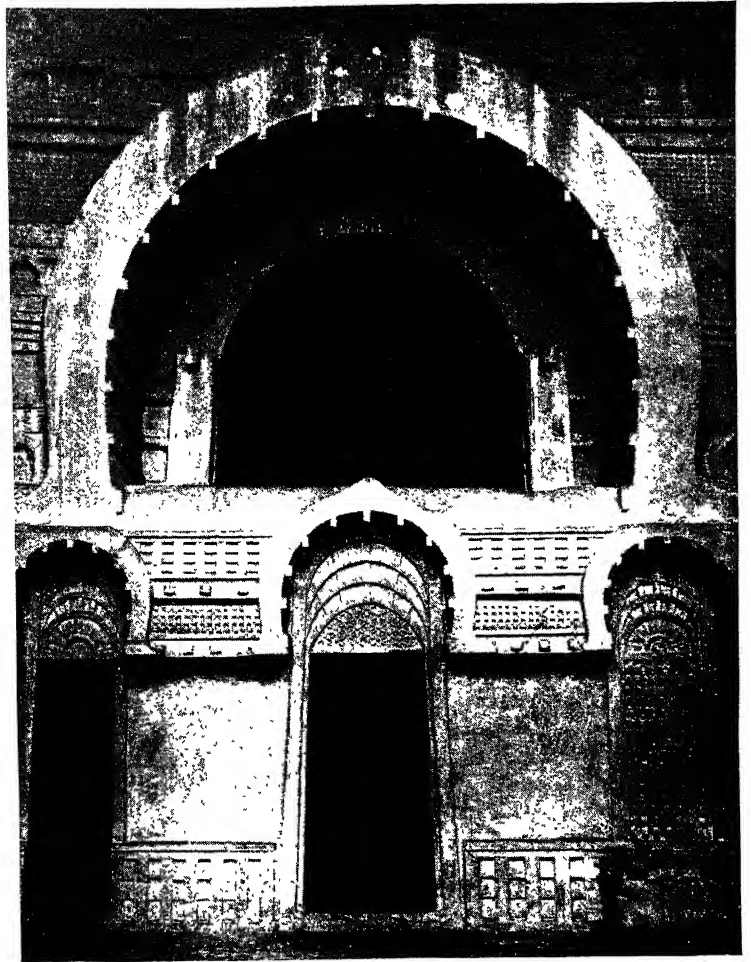
40 Façade of the Main Shrine, Cave XVIII, Nāsik



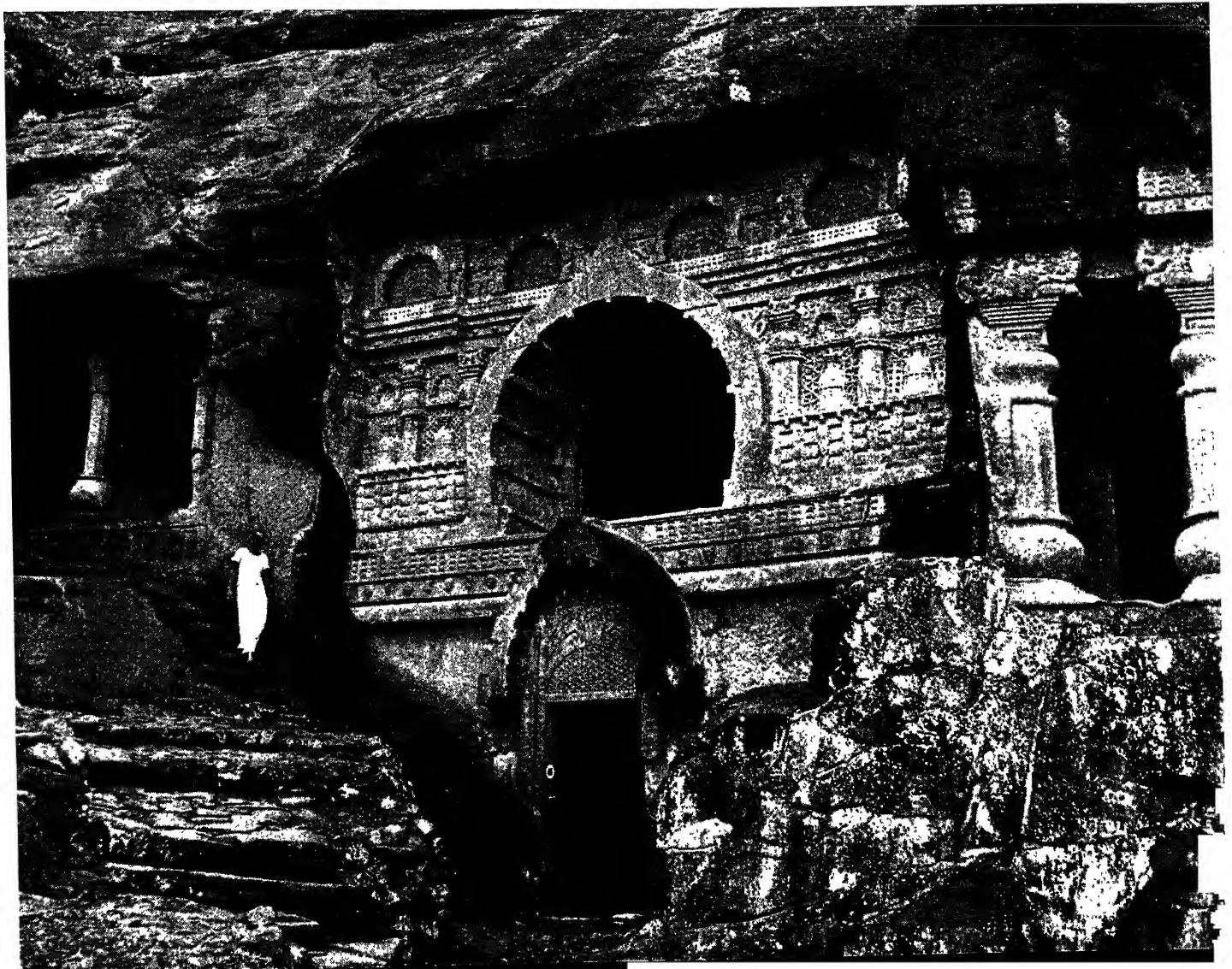


39 Front of the Caitya Hall, Beḍsā

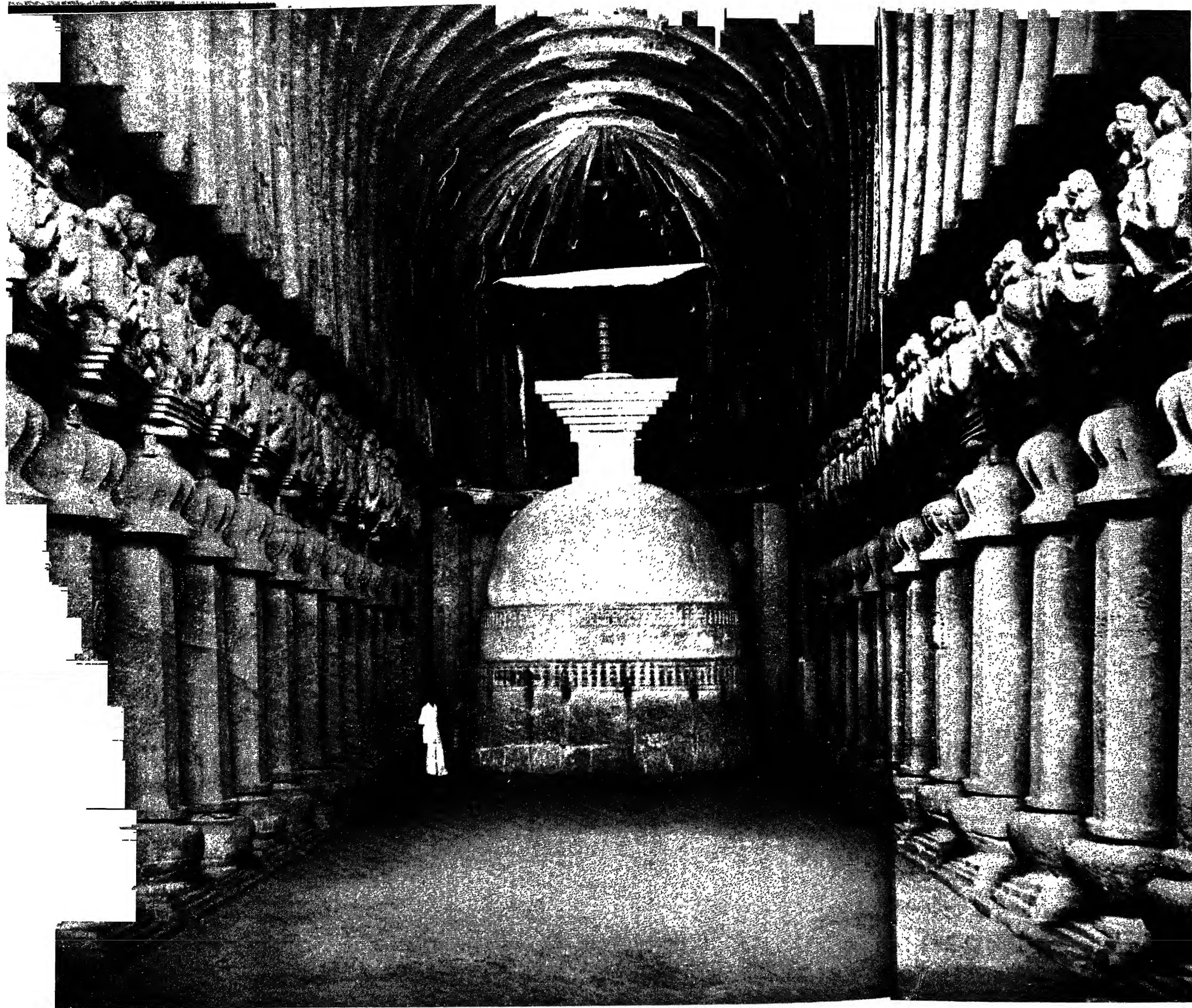
62



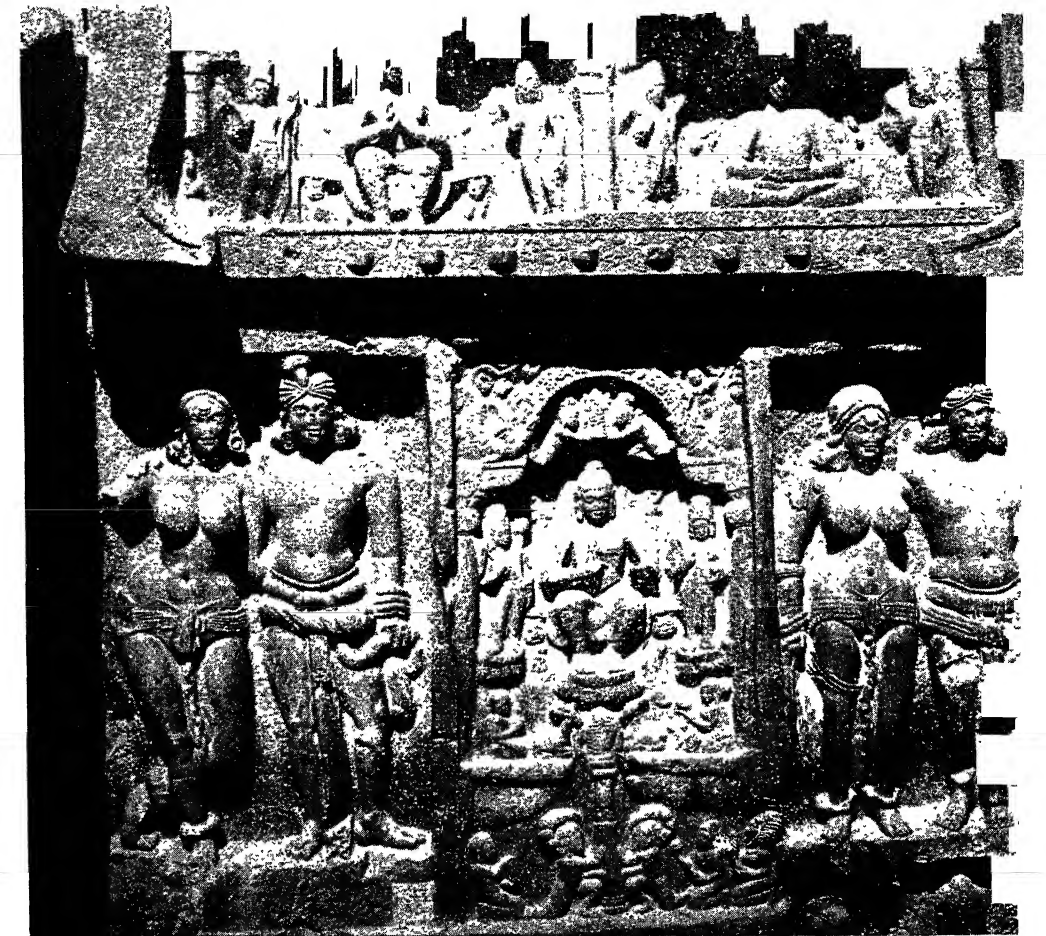
40 Façade of the Main Shrine, Cave XVIII, Nāsik



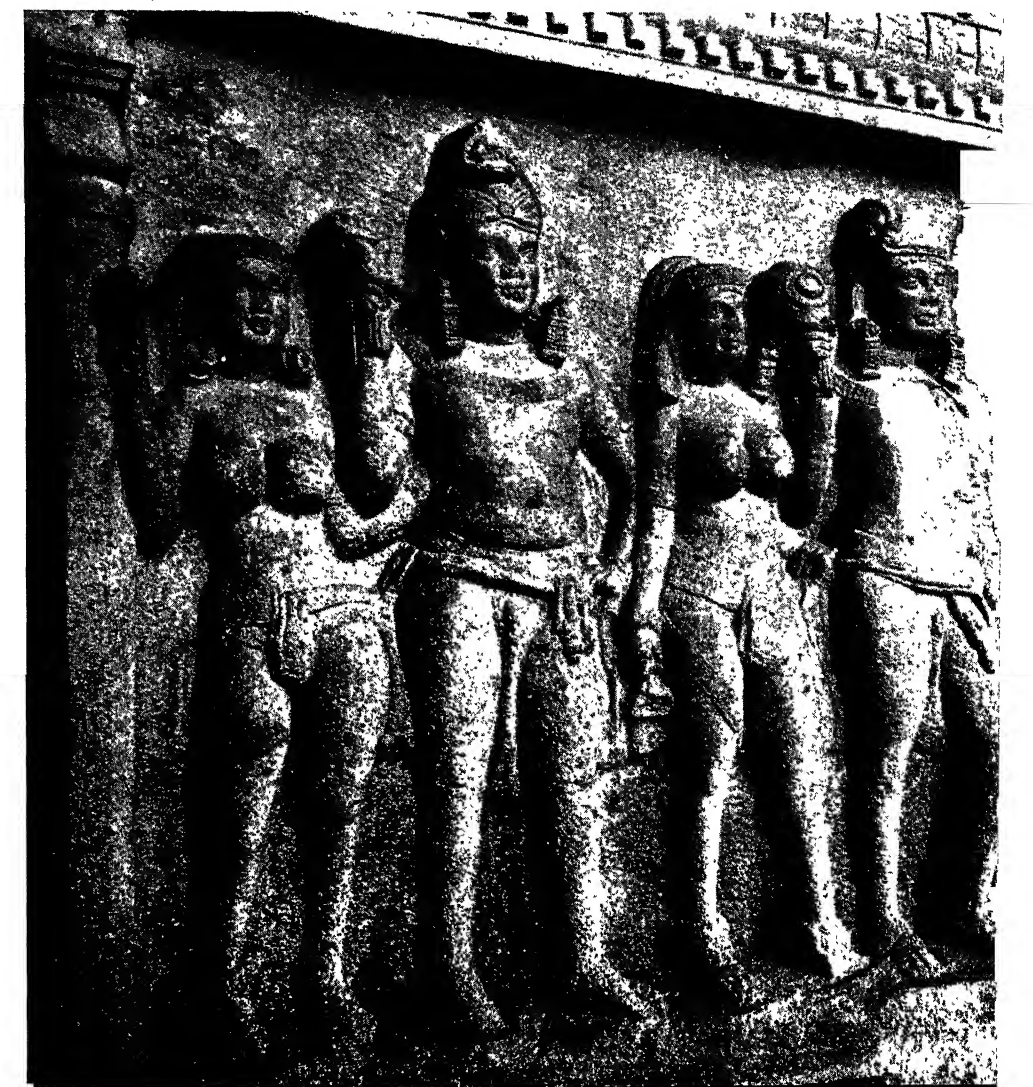




1 The Caitya Hall, Kärle

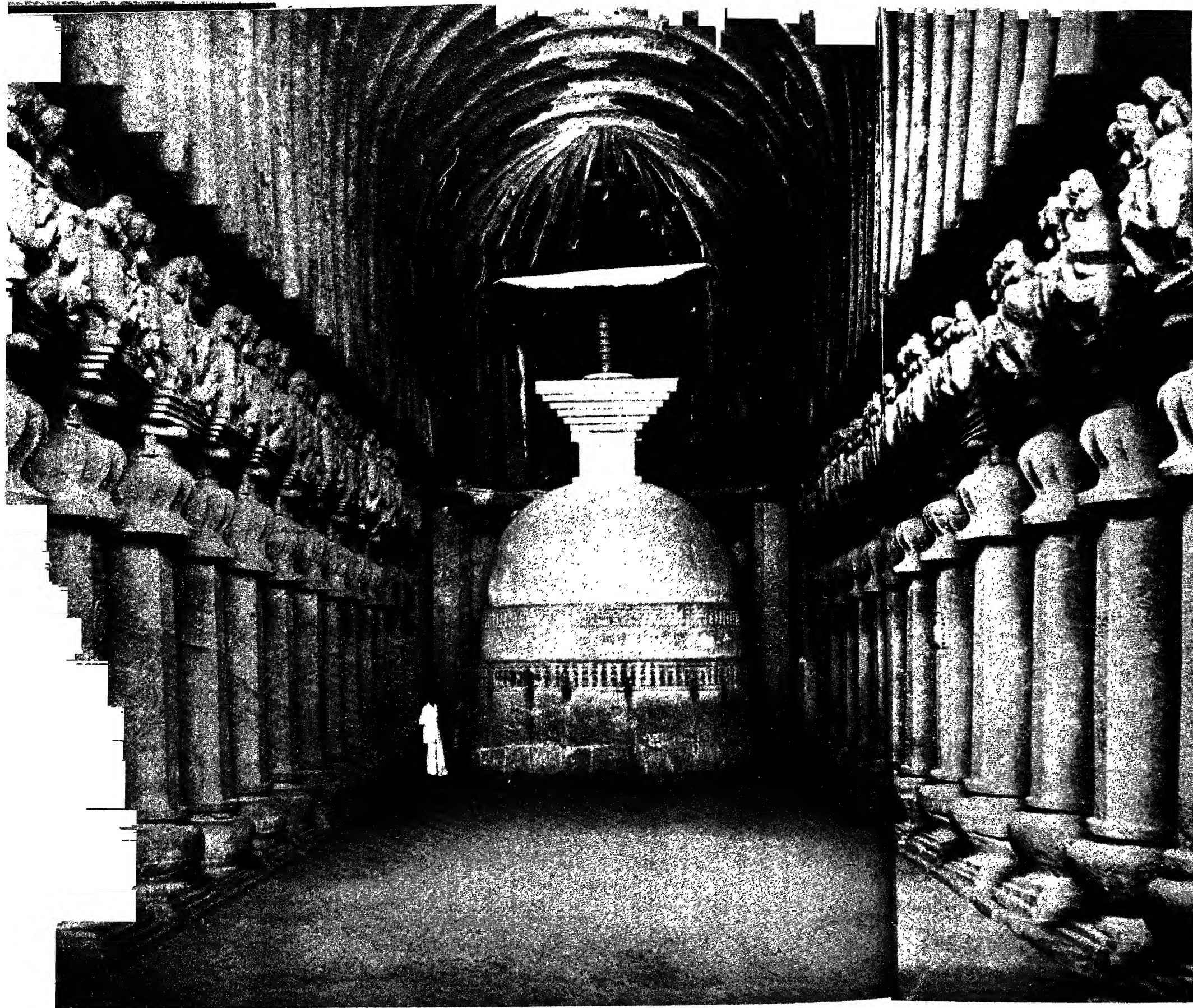


42 Façade, Kärle; panel between entrances

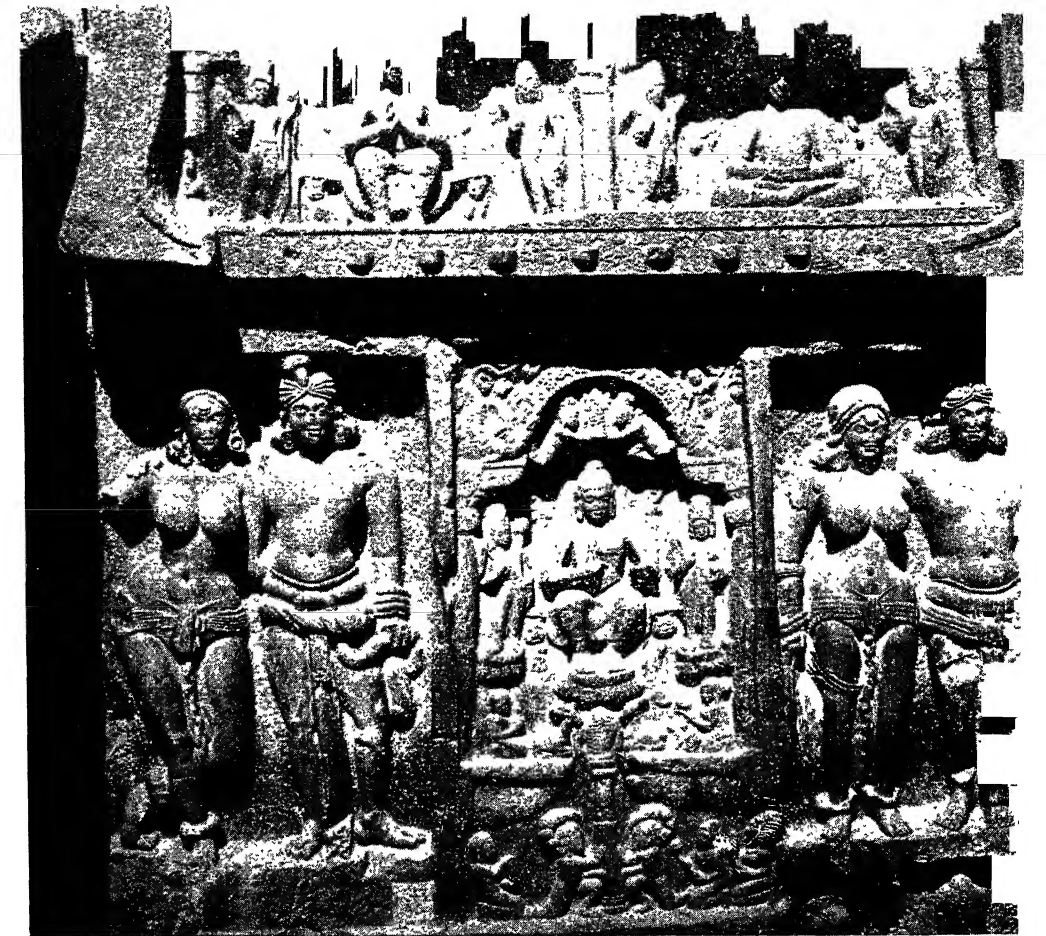


43 The Donor Couples,  
Cave III, Kanheri

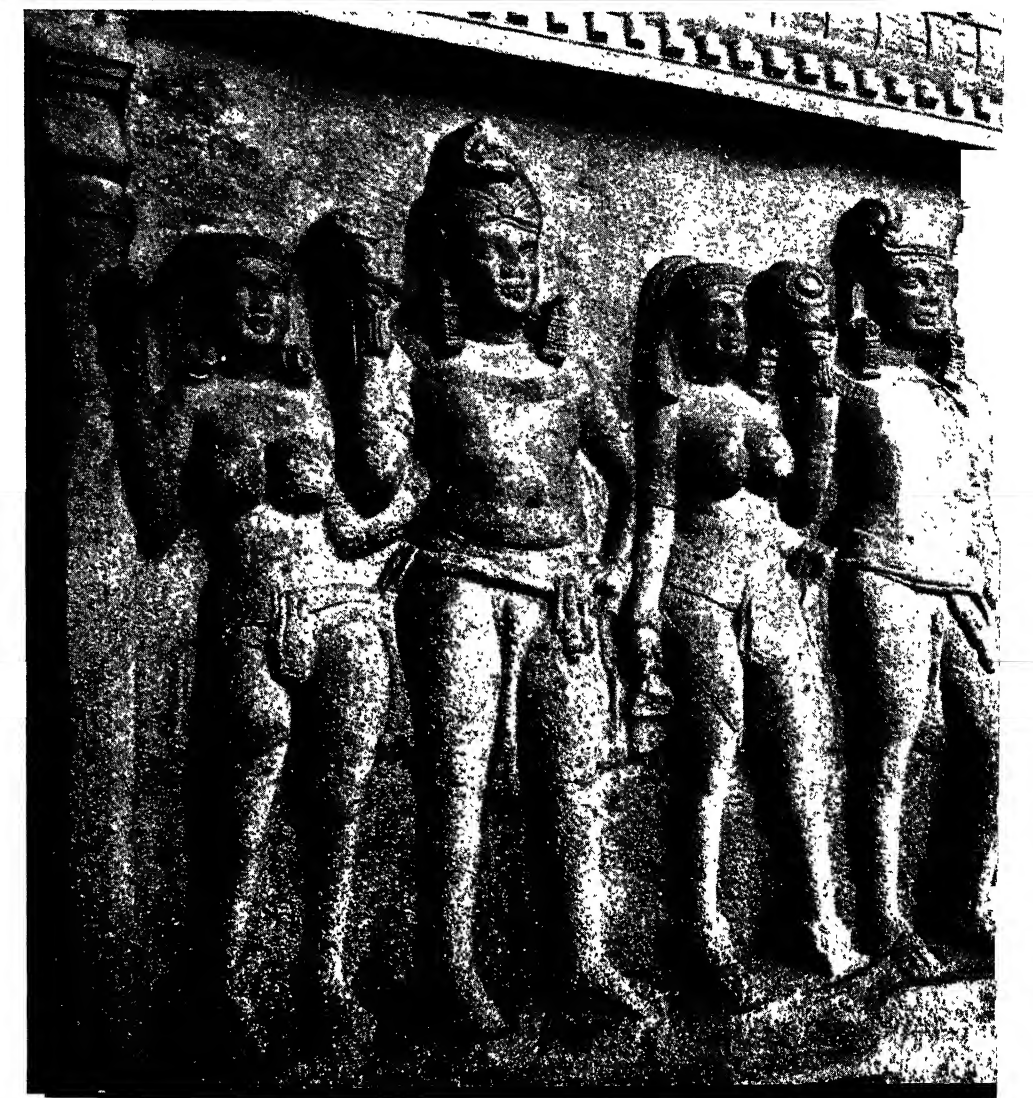




1 The Caitya Hall, Kārlē



42 Façade, Kārlē; panel between entrances



43 The Donor Couples,  
Cave III, Kanheri





44 A Coin of King Menander

45 A Statue of King Kanishka, Mathurā





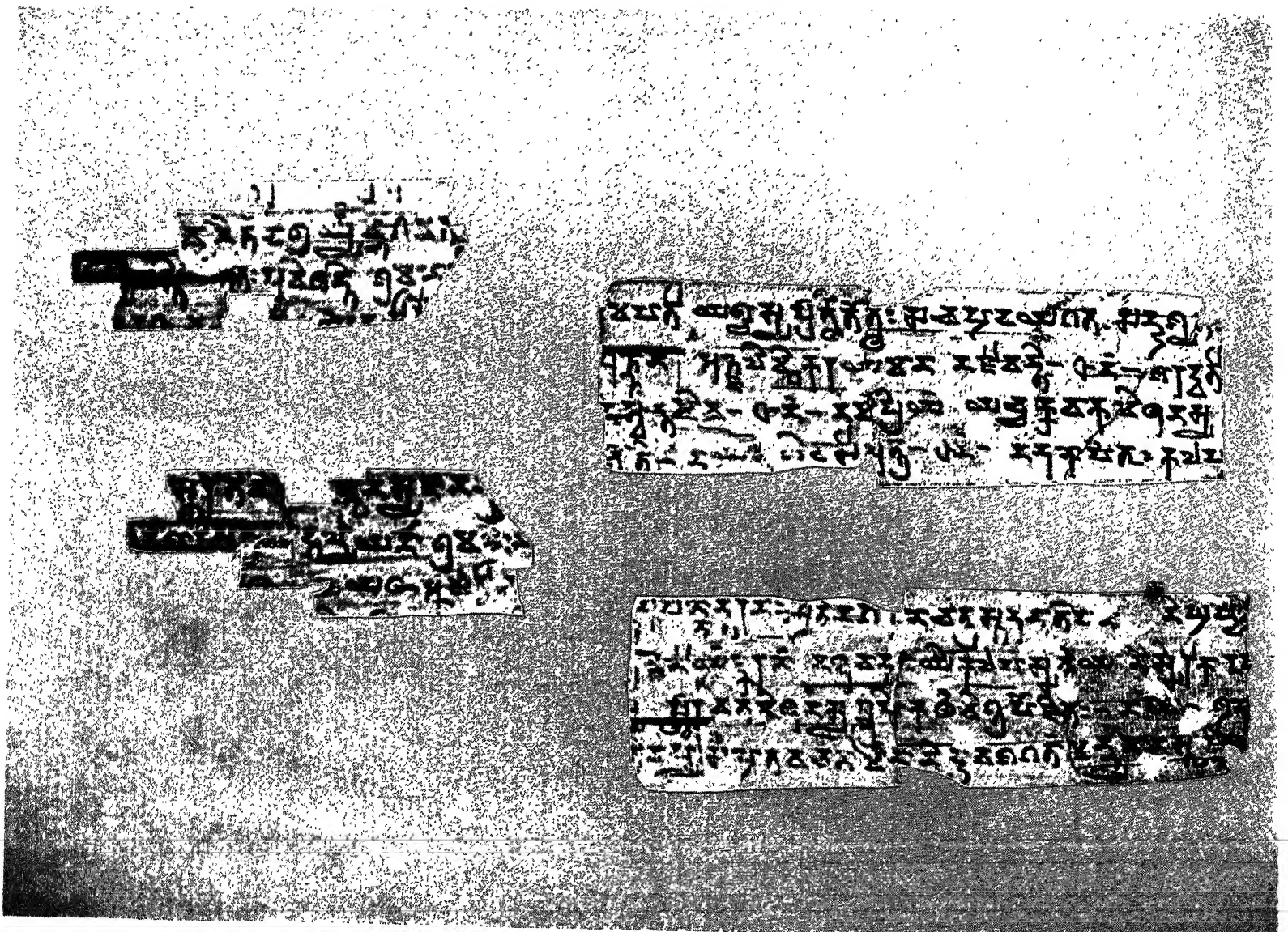
46 Kaniṣka's Relic Casket,  
Shāh-Jī-Kī-Dherī



48 Kanīṣka's Coin  
containing the  
name of Boddo  
( B u d d h a )



49 Fragments of the Manu-  
script of the *Sāriputra-  
prakaraṇa*, Central Asia











51 Dharmarājika  
Stūpa, Takṣaśilā



52 Nāgārjuna, Tibetan  
temple-painting

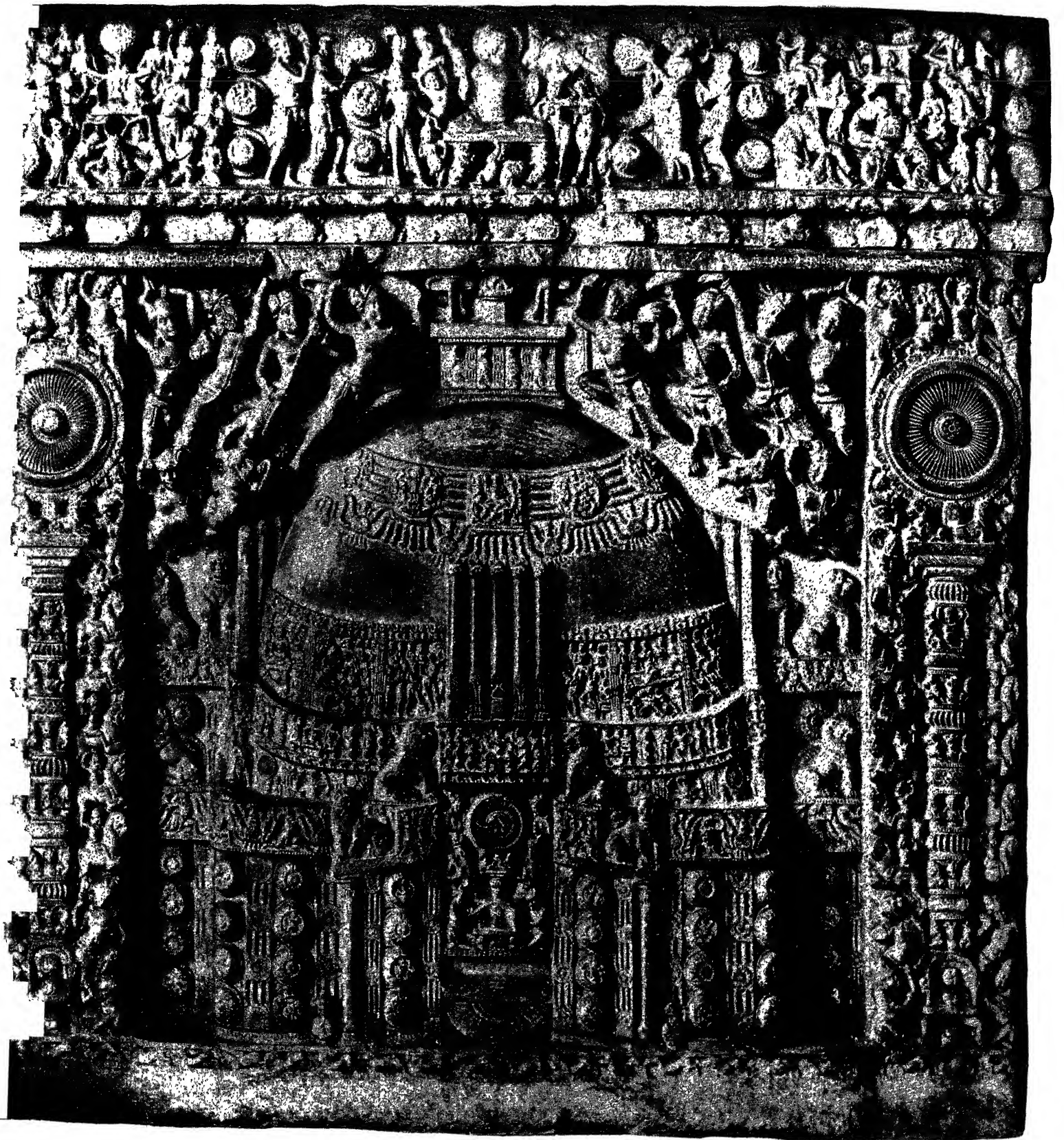


53 The Bodhisattva  
dedicated by Bhikṣu  
Bala, Sārnāth



54 The Kātrā Buddha, Mathurā



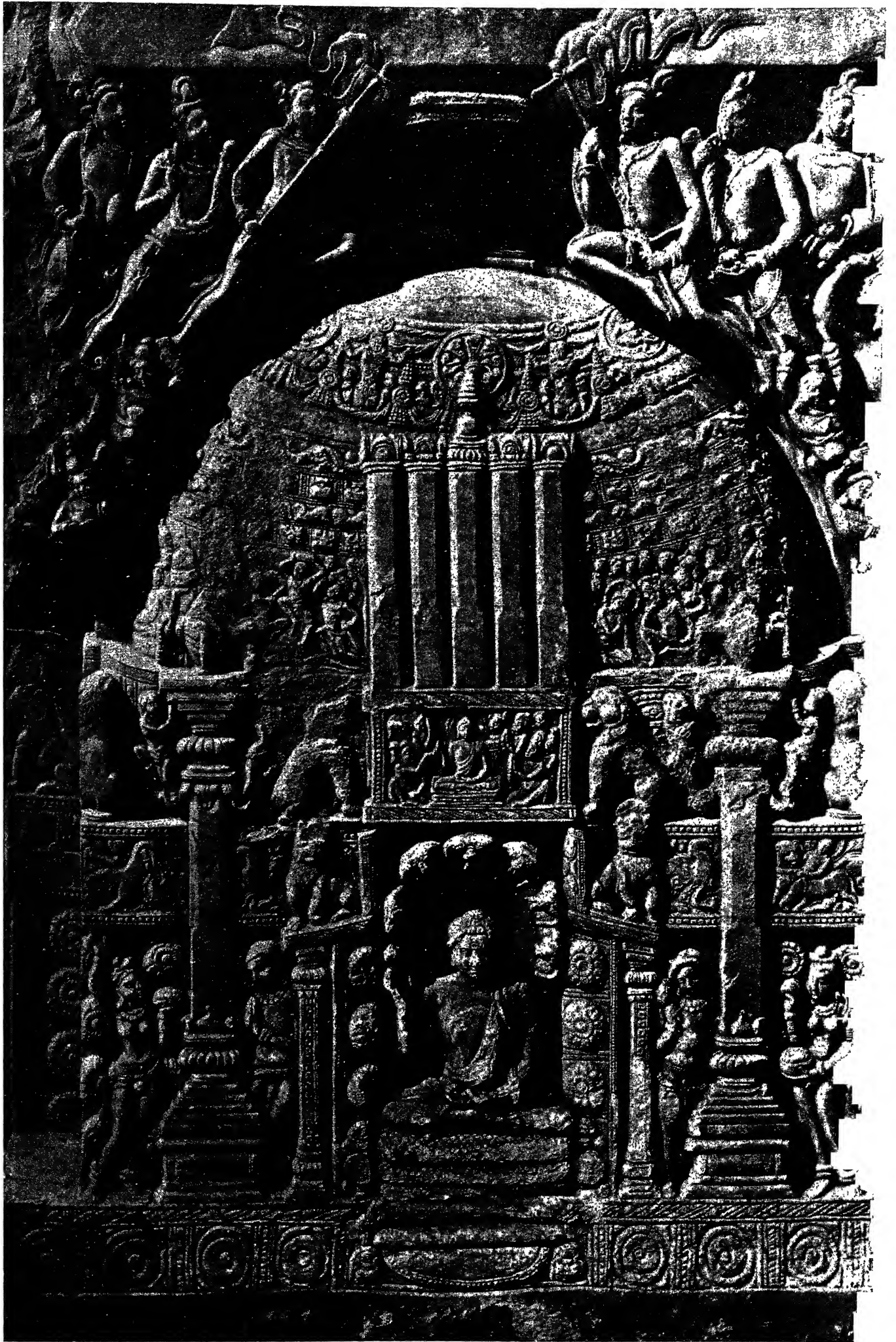


Caitya Slab showing a stūpa, Amarāvati

OPPOSITE PAGE:

56 Caitya Slab showing a  
stūpa, Nāgārjunakoṇḍa







Buddha Dīpaṅkara's prediction  
regarding Gautama, Nāgārjunakoṇḍa

58 The Śibi Jātaka, Nāgārjunakoṇḍa

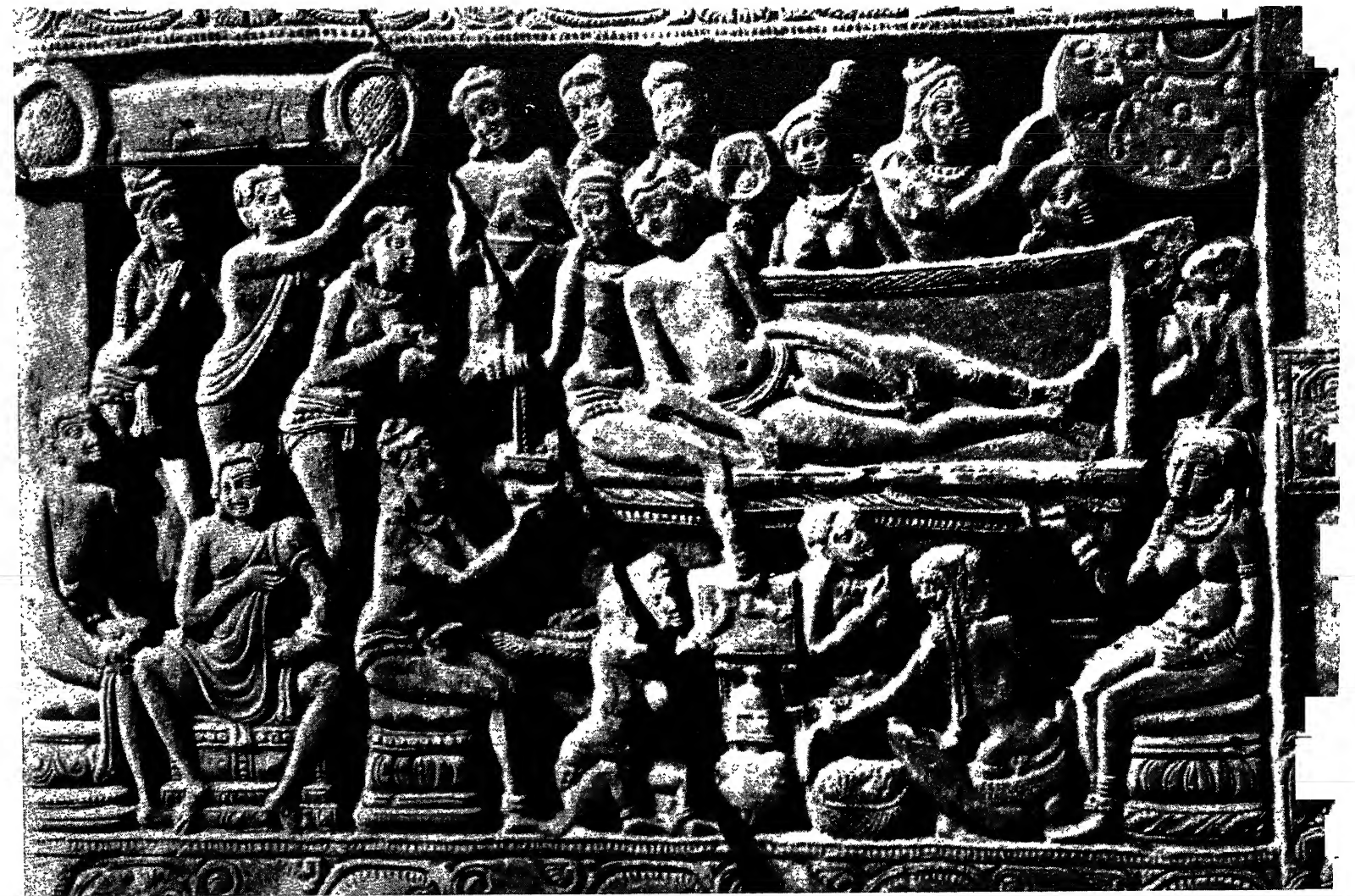




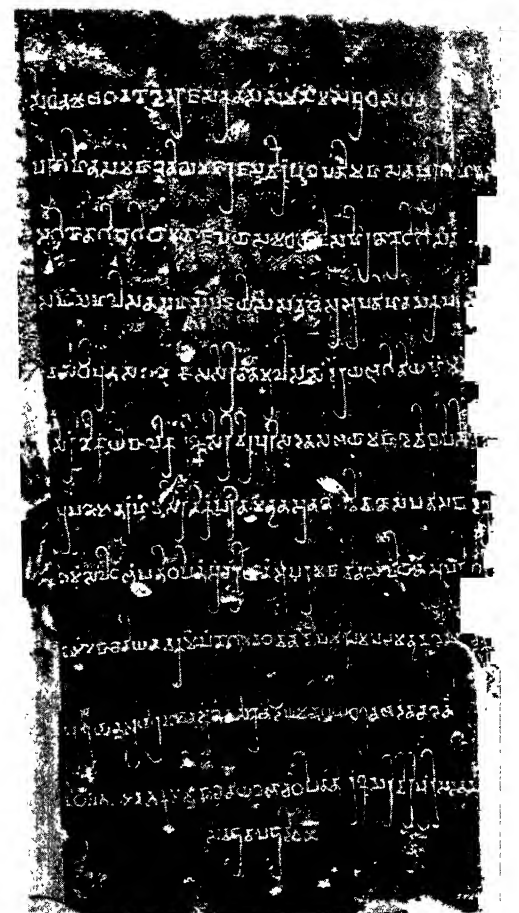


Buddha Dipaṅkara's prediction  
regarding Gautama, Nāgārjunakoṇḍa

58 The Śibi Jātaka, Nāgārjunakoṇḍa



59 The Mandhātū Jātaka, Nāgārjunakoṇḍa



60 Nāgārjunakoṇḍa Inscription of  
the reign of Virapuruṣadatta





61 The Śaddanta  
Jātaka, Goli



62 The Vessantara  
Jātaka, Goli



63 The Vessantara  
Jātaka, Goli



61 The Śaḍdanta  
Jātaka, Goli

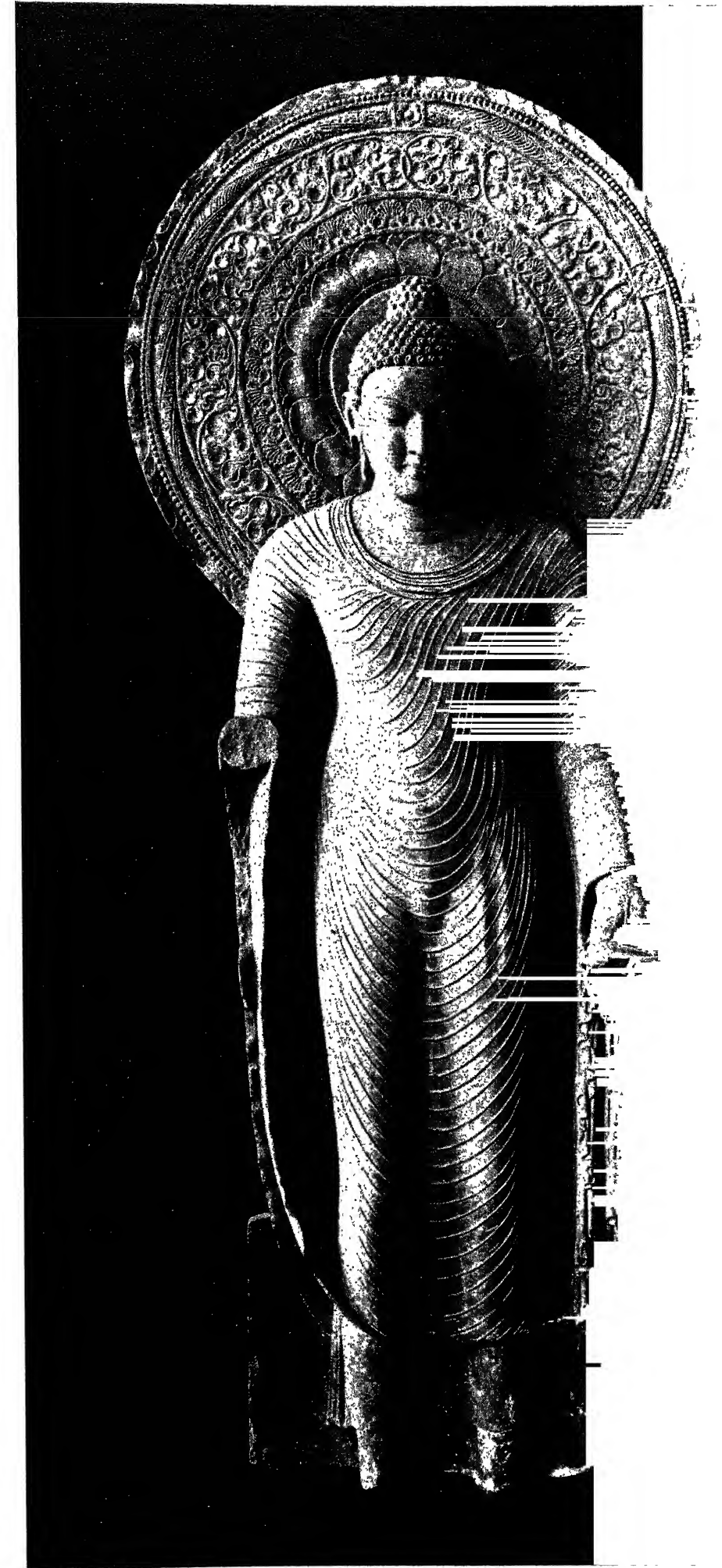


62 The Vessantara  
Jātaka, Goli



63 The Vessantara  
Jātaka, Goli

65 Buddha, Mathurā



64 Buddha in Medita-  
tion, Bodh Gayā





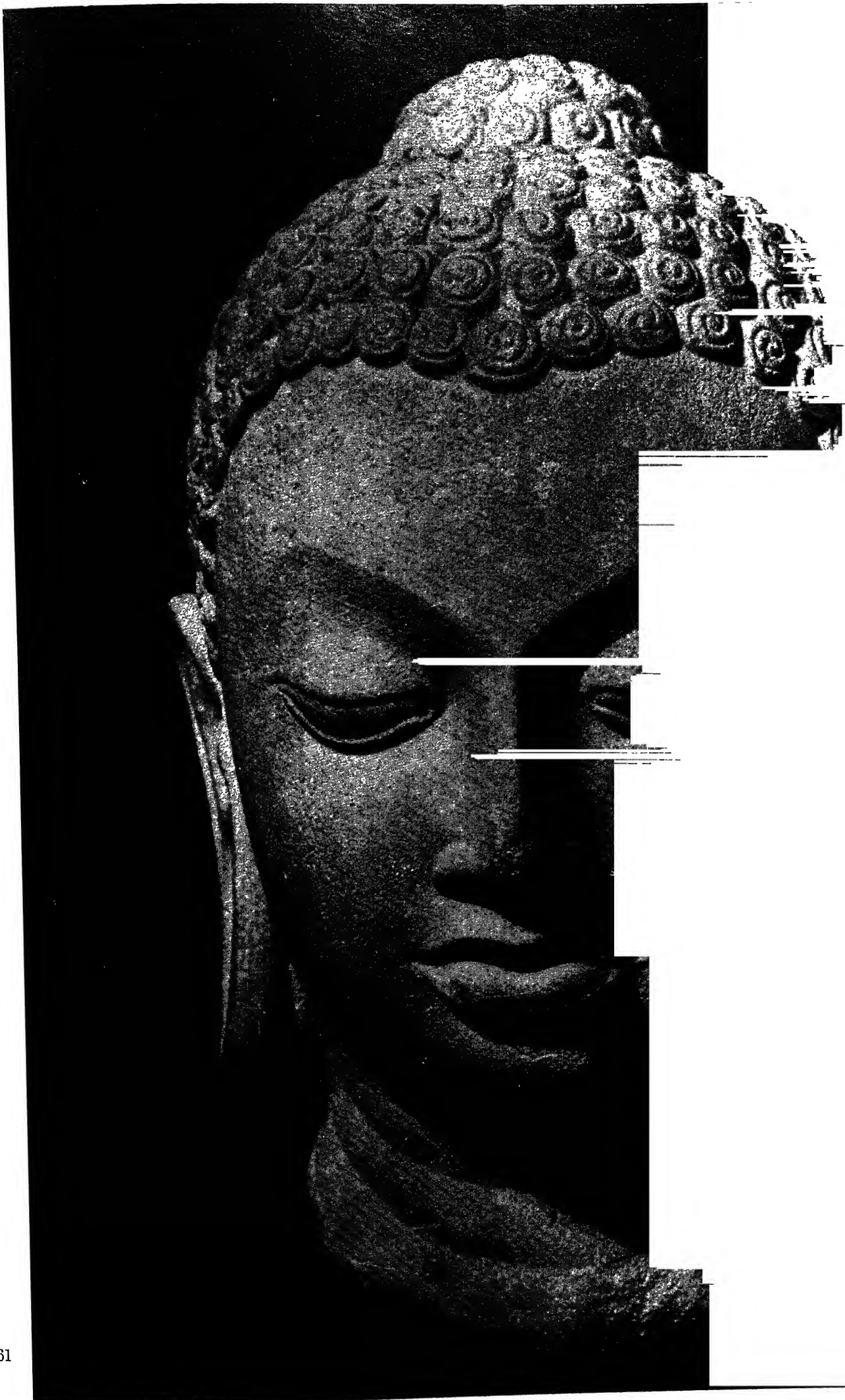


66 Buddha, Mānkuwār

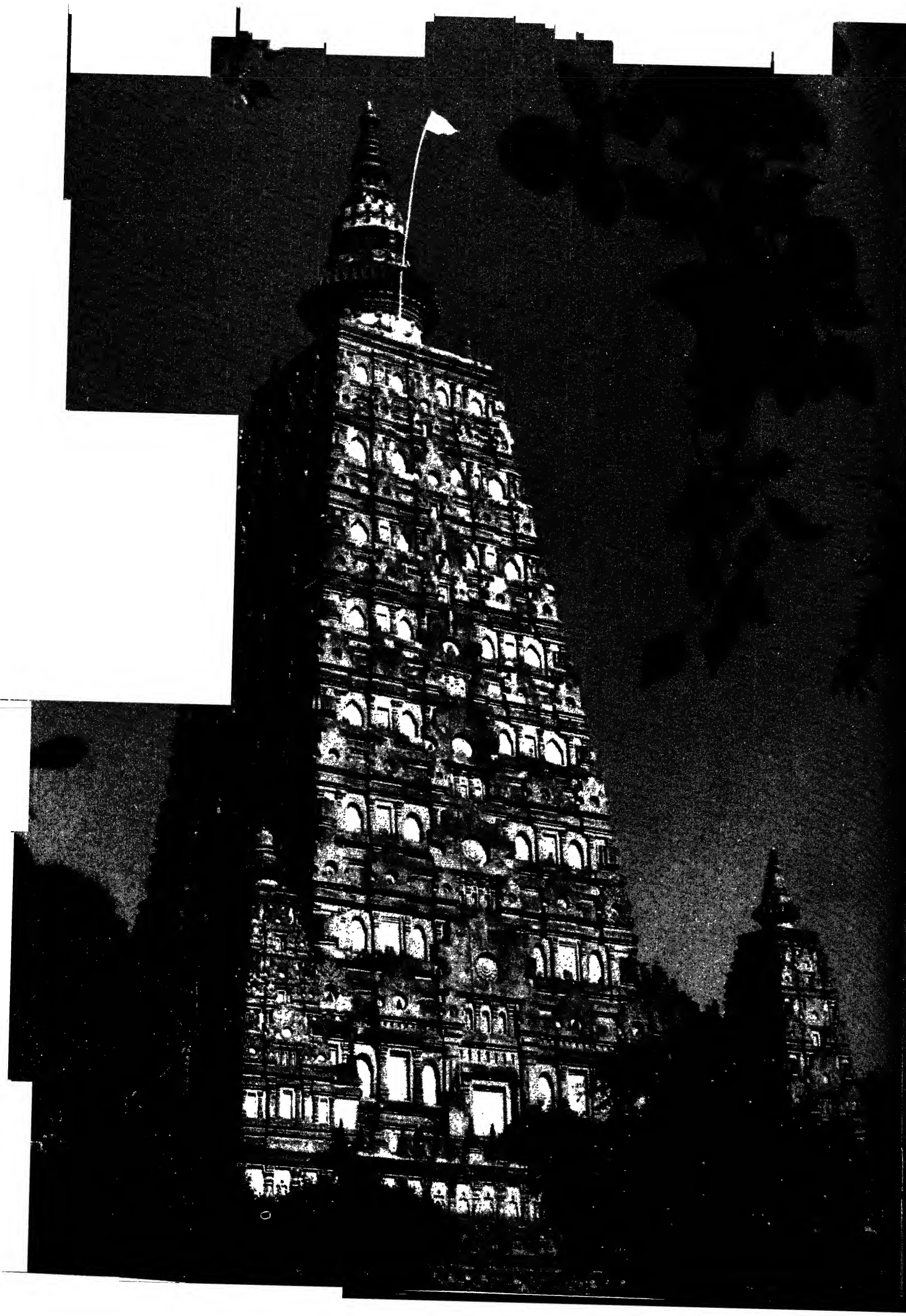


67 Buddha, Sārnāth





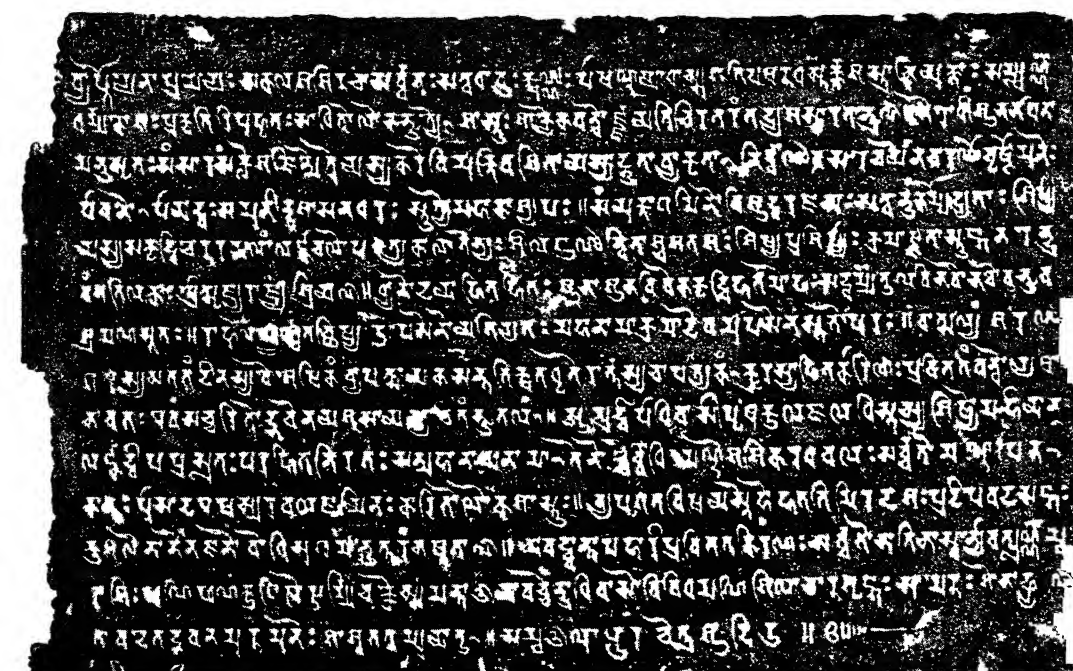




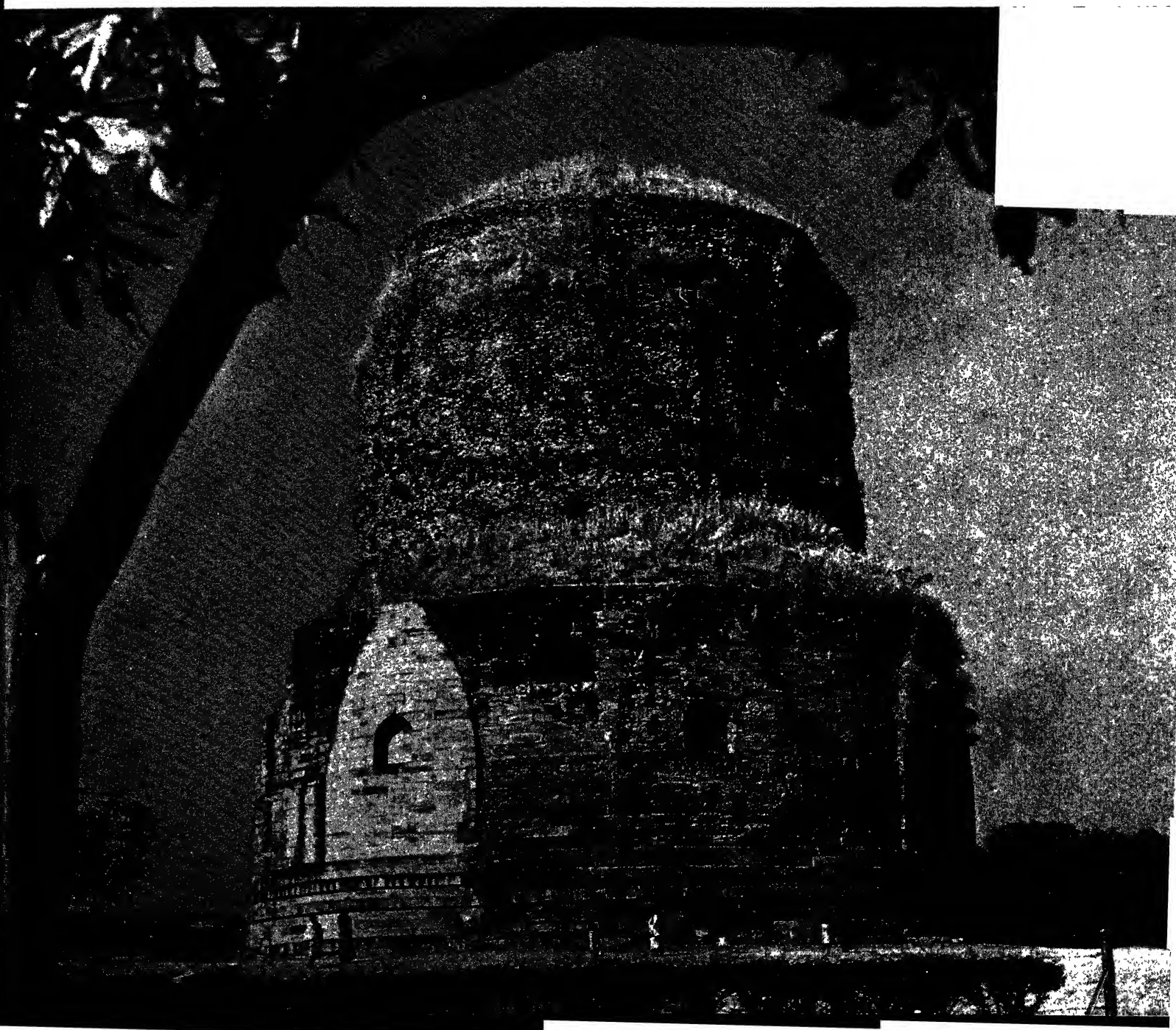
OPPOSITE PAGE:

69 Mahābodhi Temple, as restored, Bodh Gayā

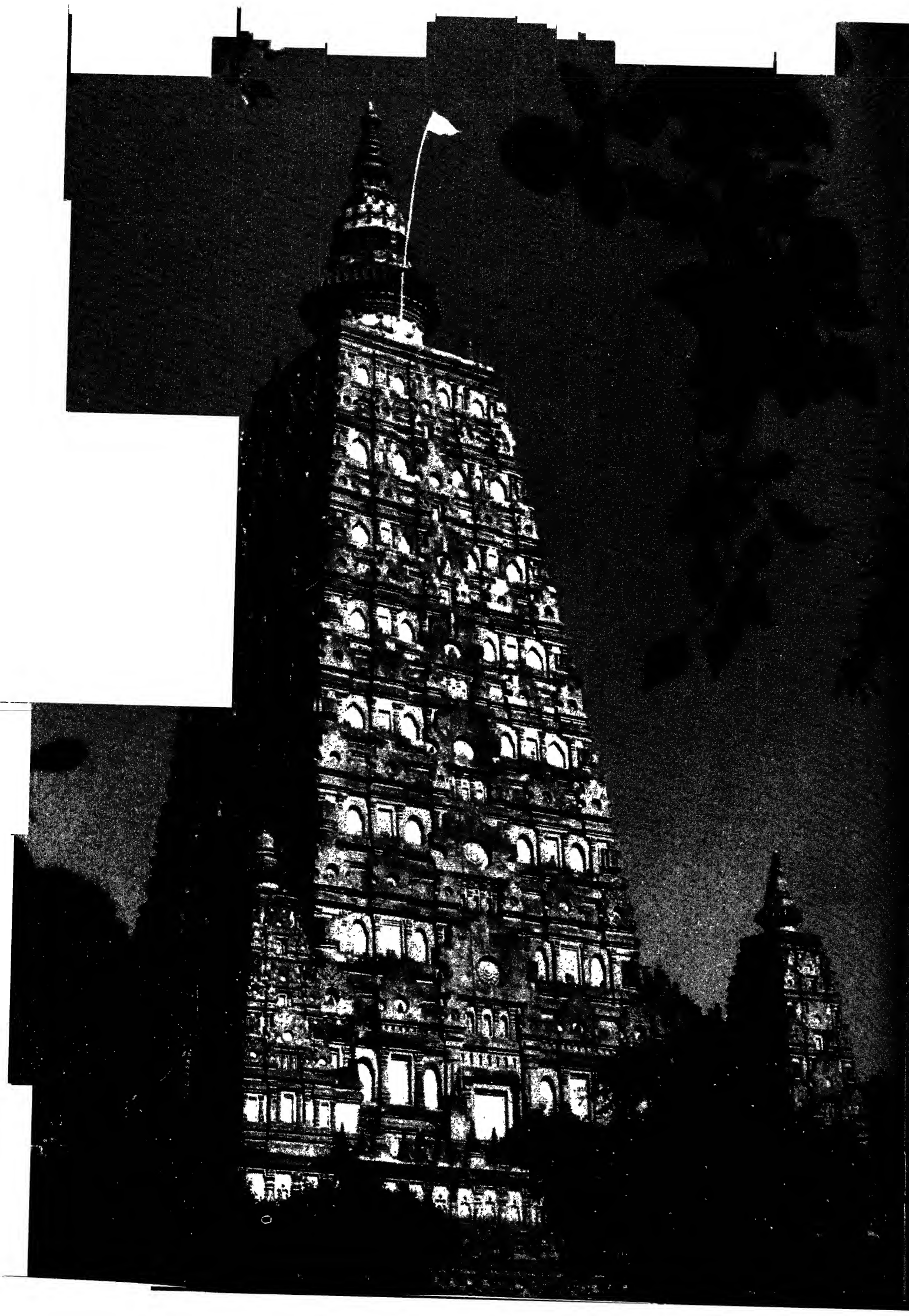
70 The Bodh Gayā Inscription of Mahānāman, a Ceylonese monk, recording the erection of a shrine by him at the place of Buddha's enlightenment



71 Dhāmekh Stūpa, Sārnāth



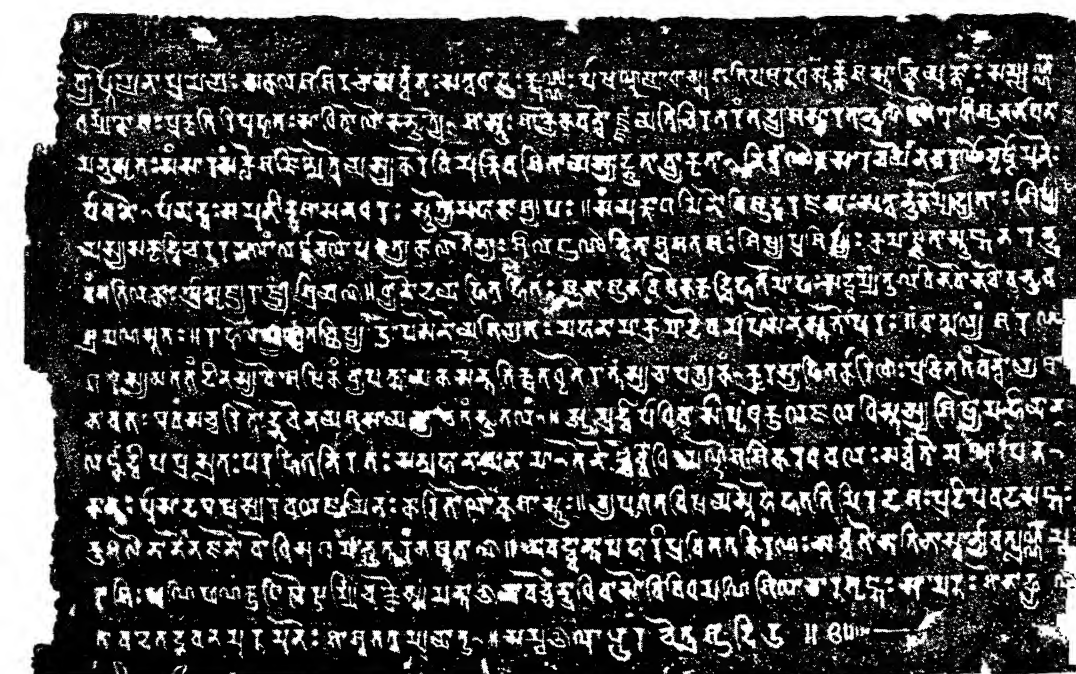




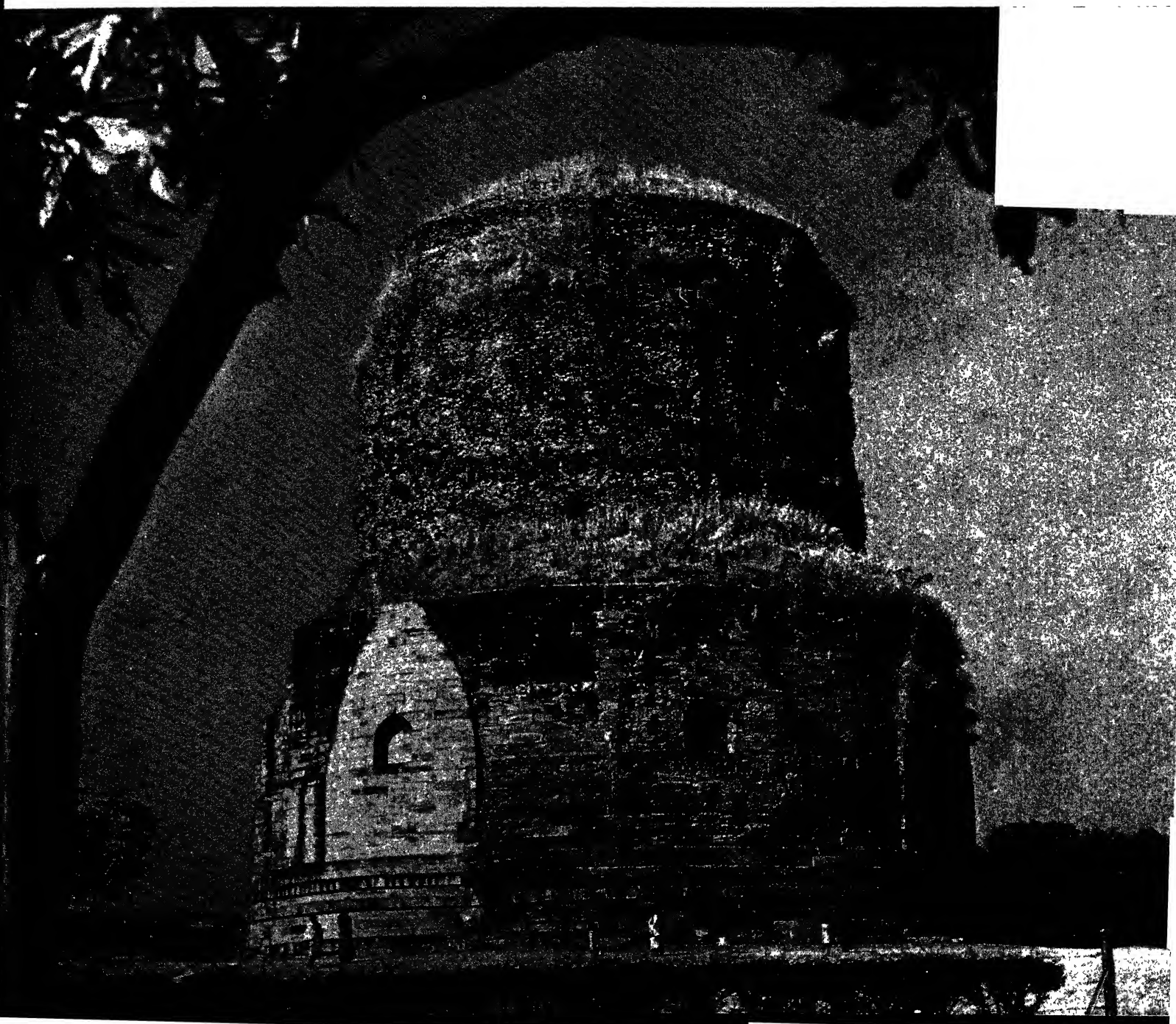
OPPOSITE PAGE:

69 Mahābodhi Temple, as restored, Bodh Gayā

70 The Bodh Gayā Inscription of Mahānāman, a Ceylonese monk, recording the erection of a shrine by him at the place of Buddha's enlightenment



71 Dhāmekh Stūpa, Sārnāth







72 Lokanātha, Sārnāth

OPPOSITE PAGE:

74 Façade of the Caitya  
Hall, Cave XIX, Ajanta

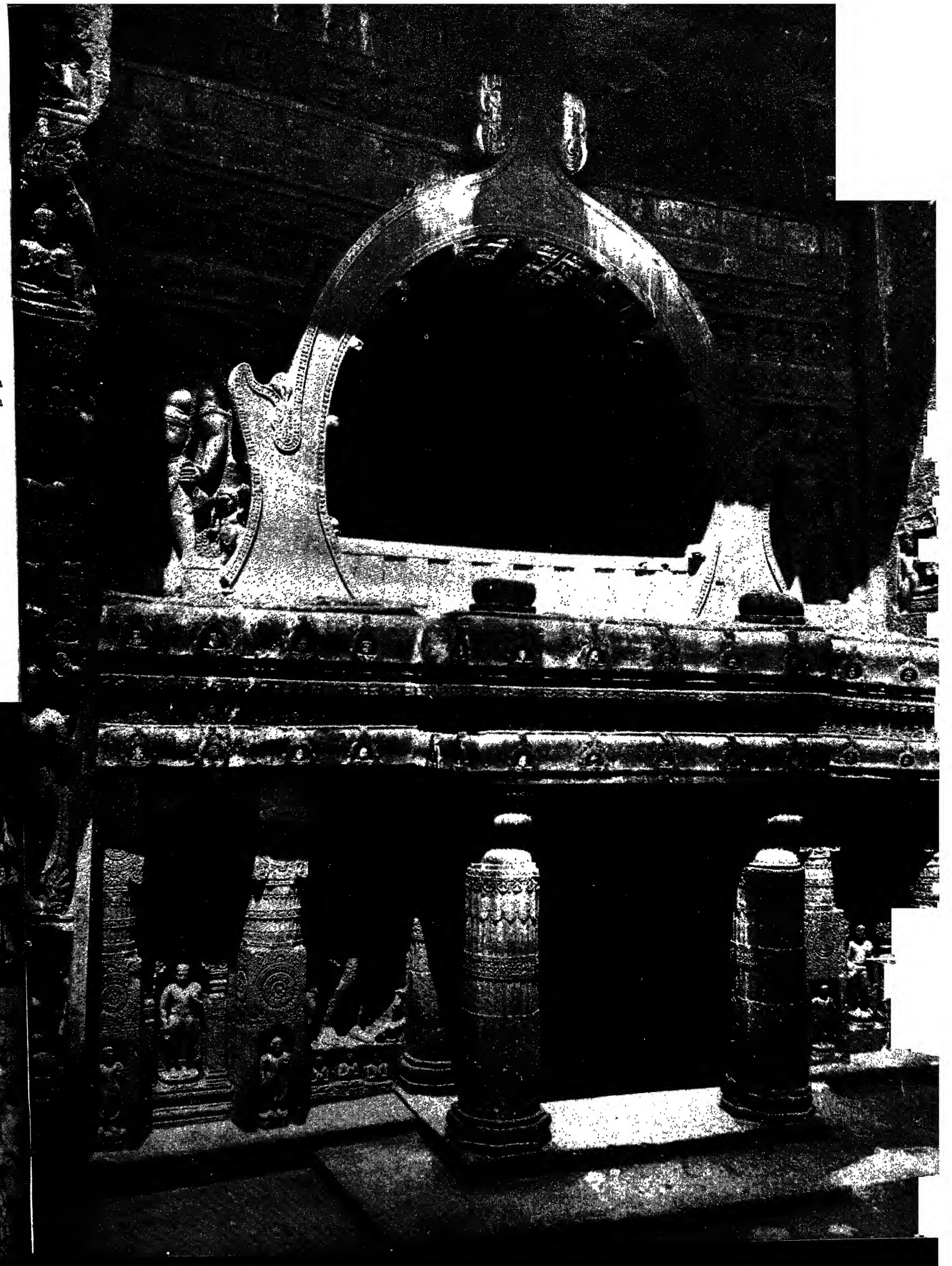
73 Flying Celestials, Cave XVII, Ajanta





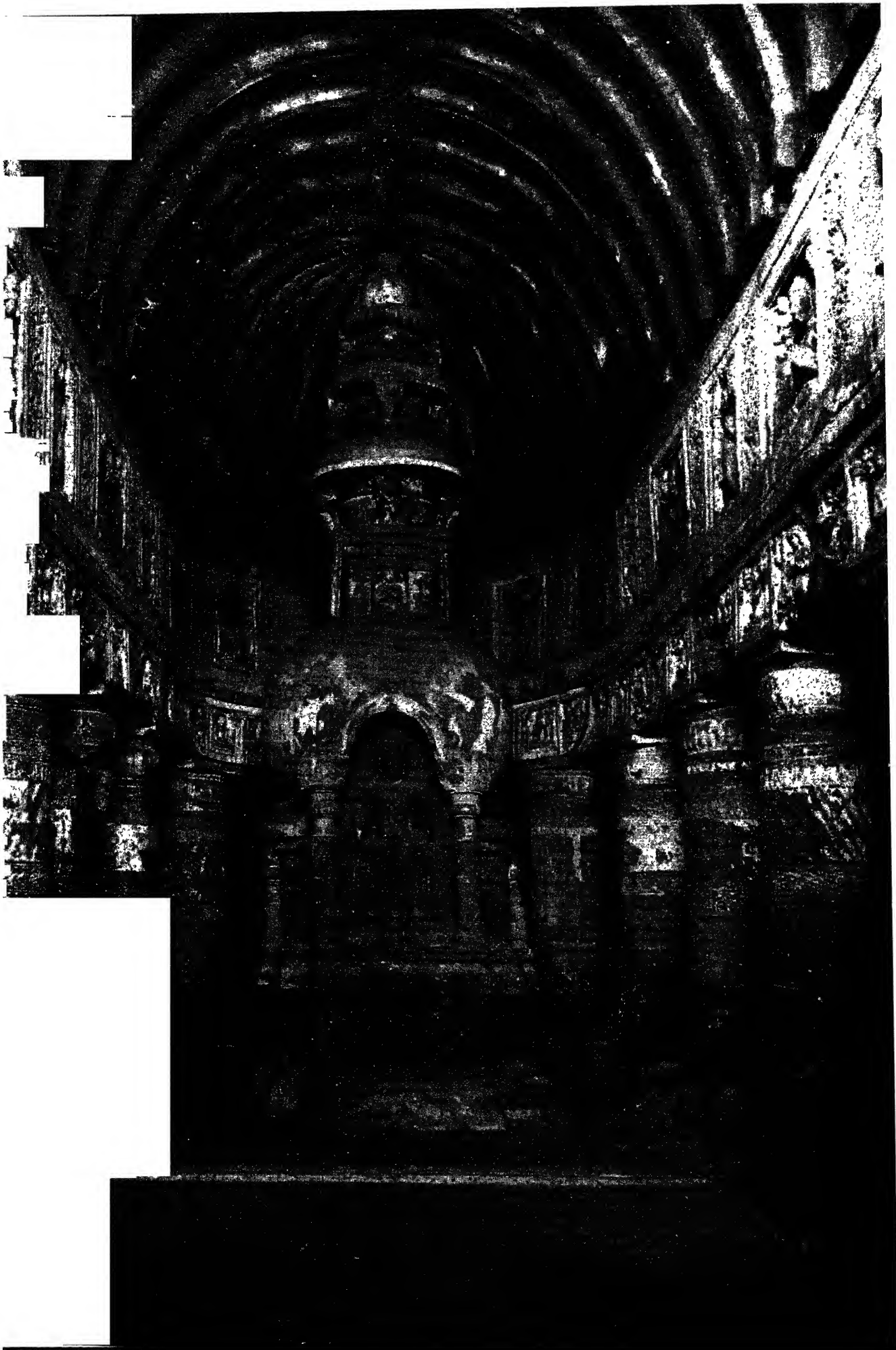
72 Lokanātha, Sārnāth

OPPOSITE PAGE:  
74 Façade of the Caitya  
Hall, Cave XIX, Ajanta

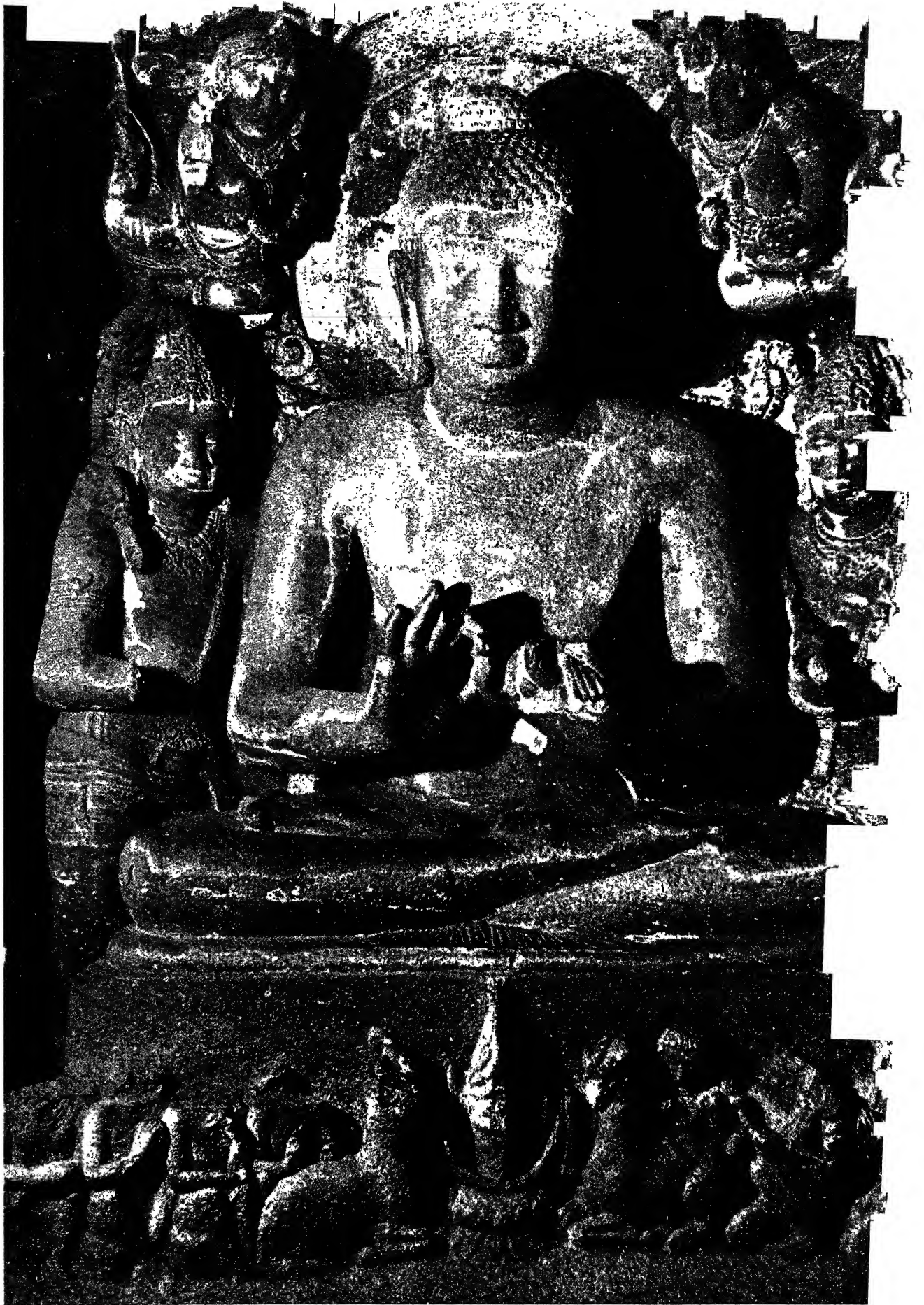


73 Flying Celestials, Cave XVII, Ajanta



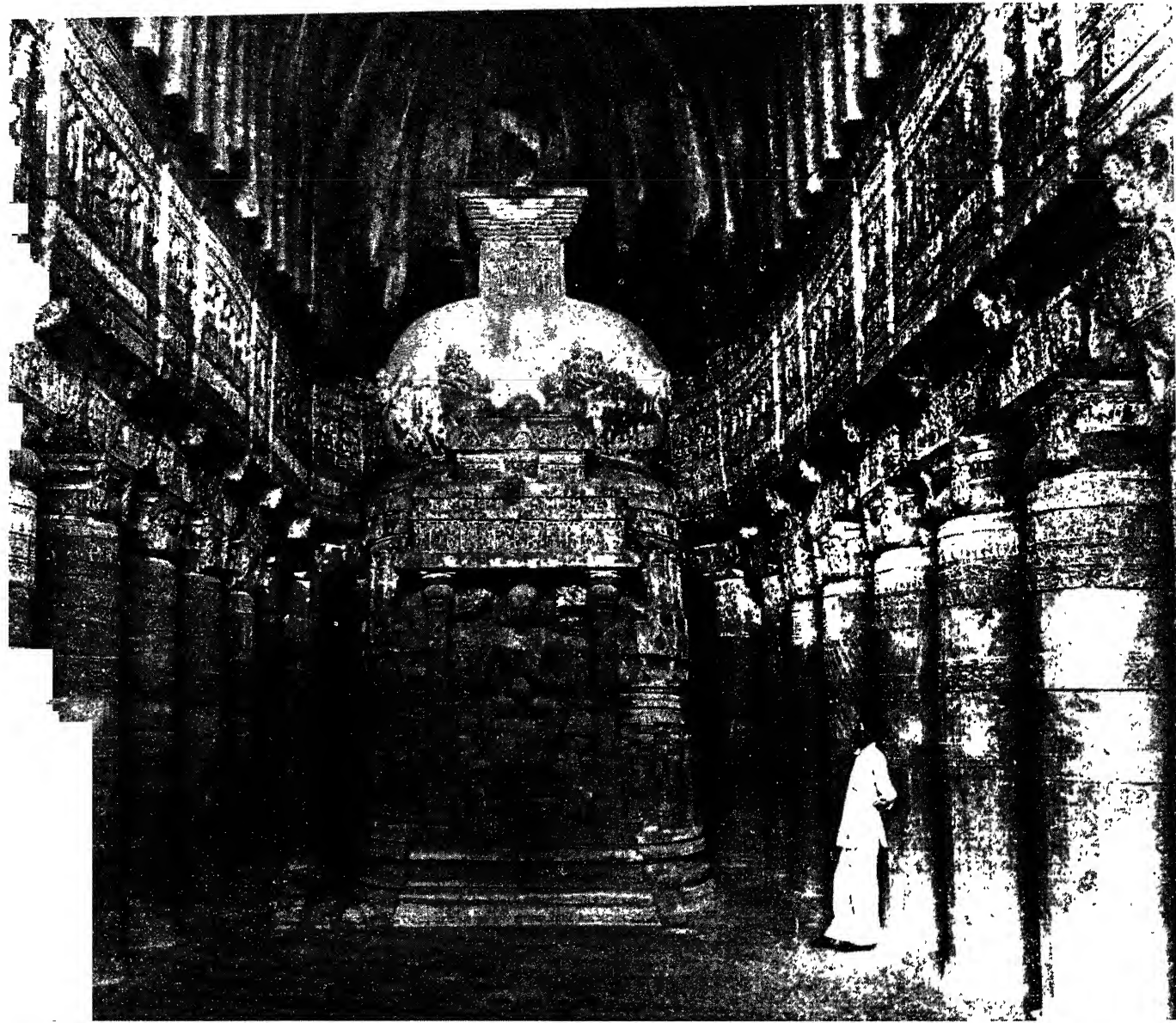






76 The First Sermon, Cave I, Ajanta

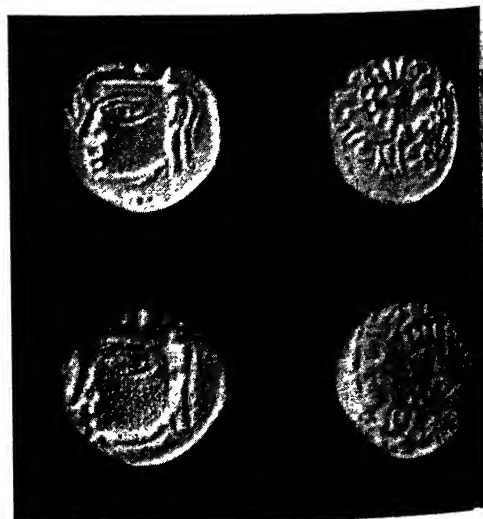




77 The Caitya Hall, Cave XXVI, Ajanta



78 A General View of the Viśvakarmā Cave, Ellorā



79 Coins of King Harṣa

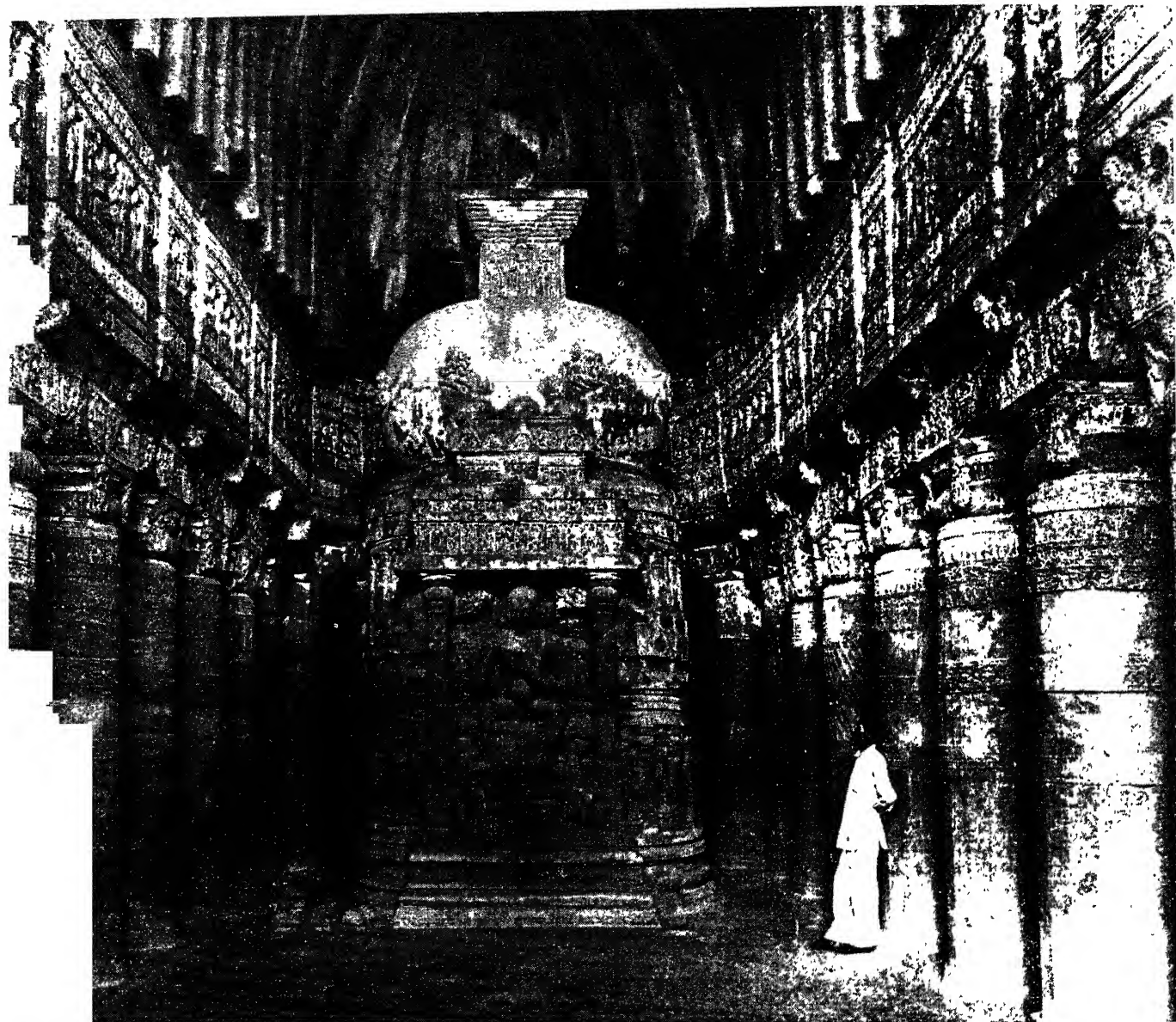


I Seated Buddhas, wall-painting, Cave II, Ajanta

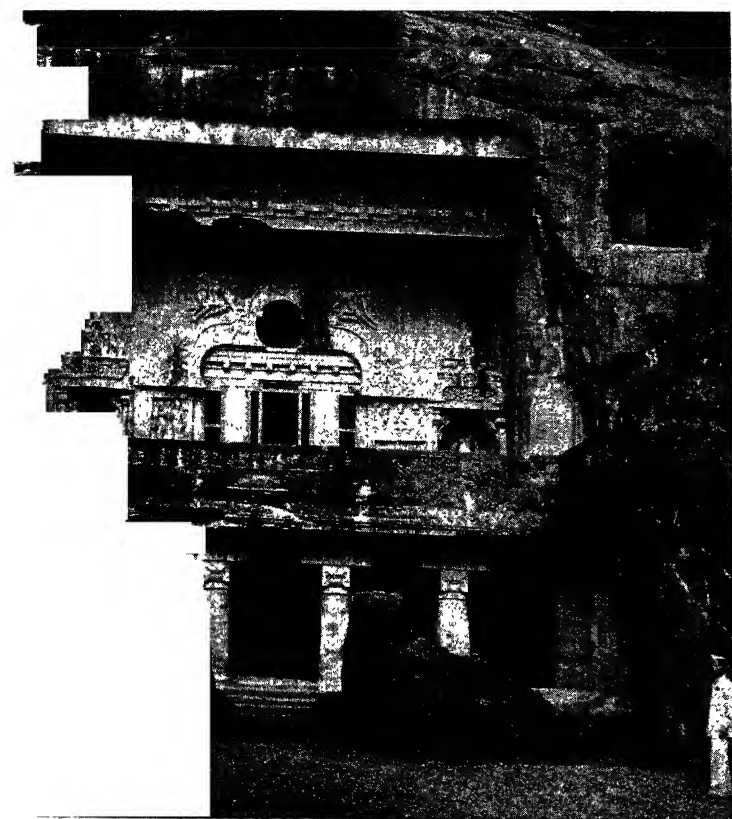


II Jūjaka receiving the ransom money, wall-painting, Cave XVII, Ajanta





77 The Caitya Hall, Cave XXVI, Ajanta



78 A General View of the Viśvakarmā Cave, Ellorā

79 Coins of King Harṣa



I Seated Buddhas, wall-painting, Cave II, Ajanta

II Jūjaka receiving the ransom money, wall-painting, Cave XVII, Ajanta









III Bhikṣu, wall-painting, Cave VI, Ajanta

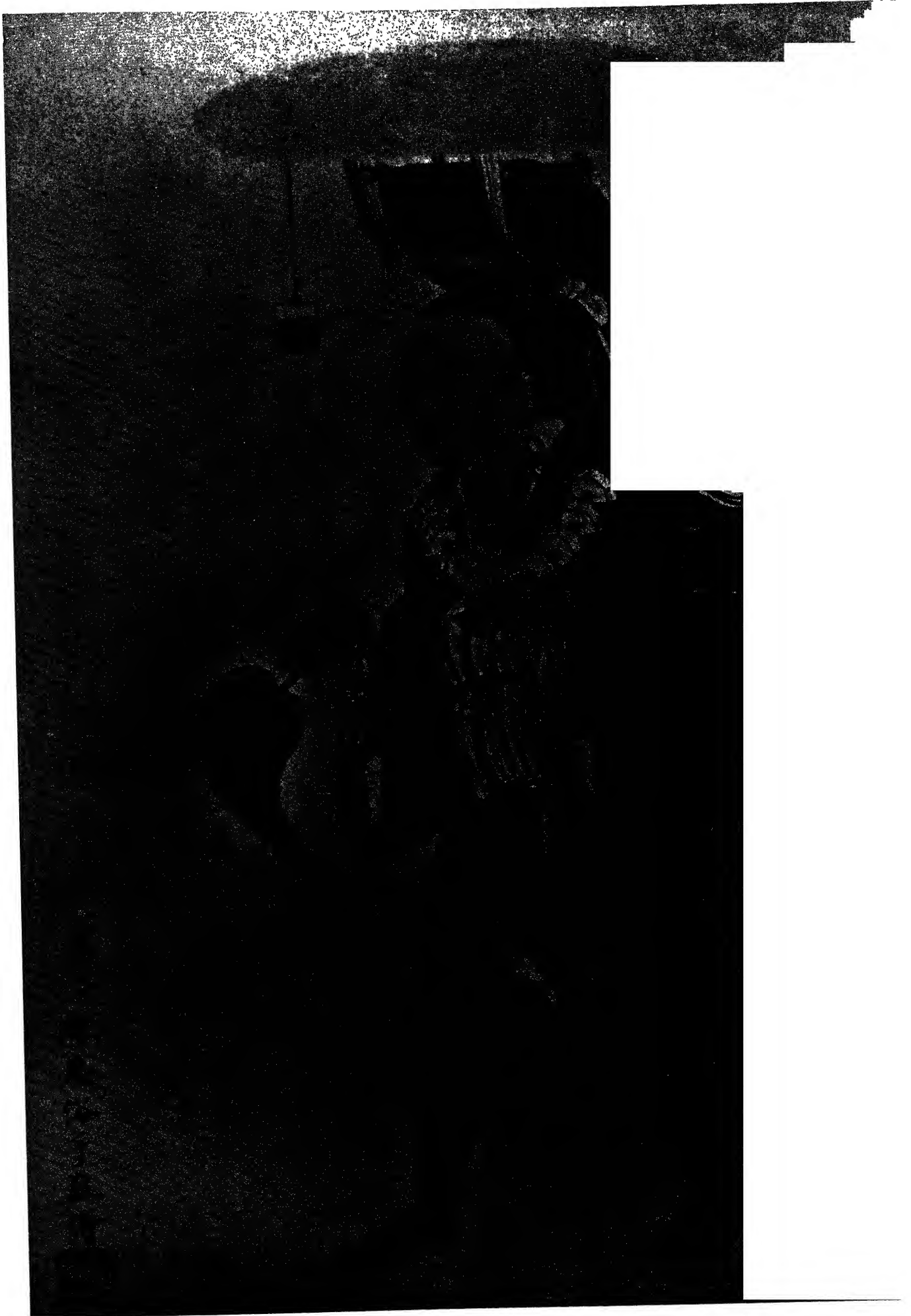






V Apsaras, wall-painting, Cave XVII, Ajanta



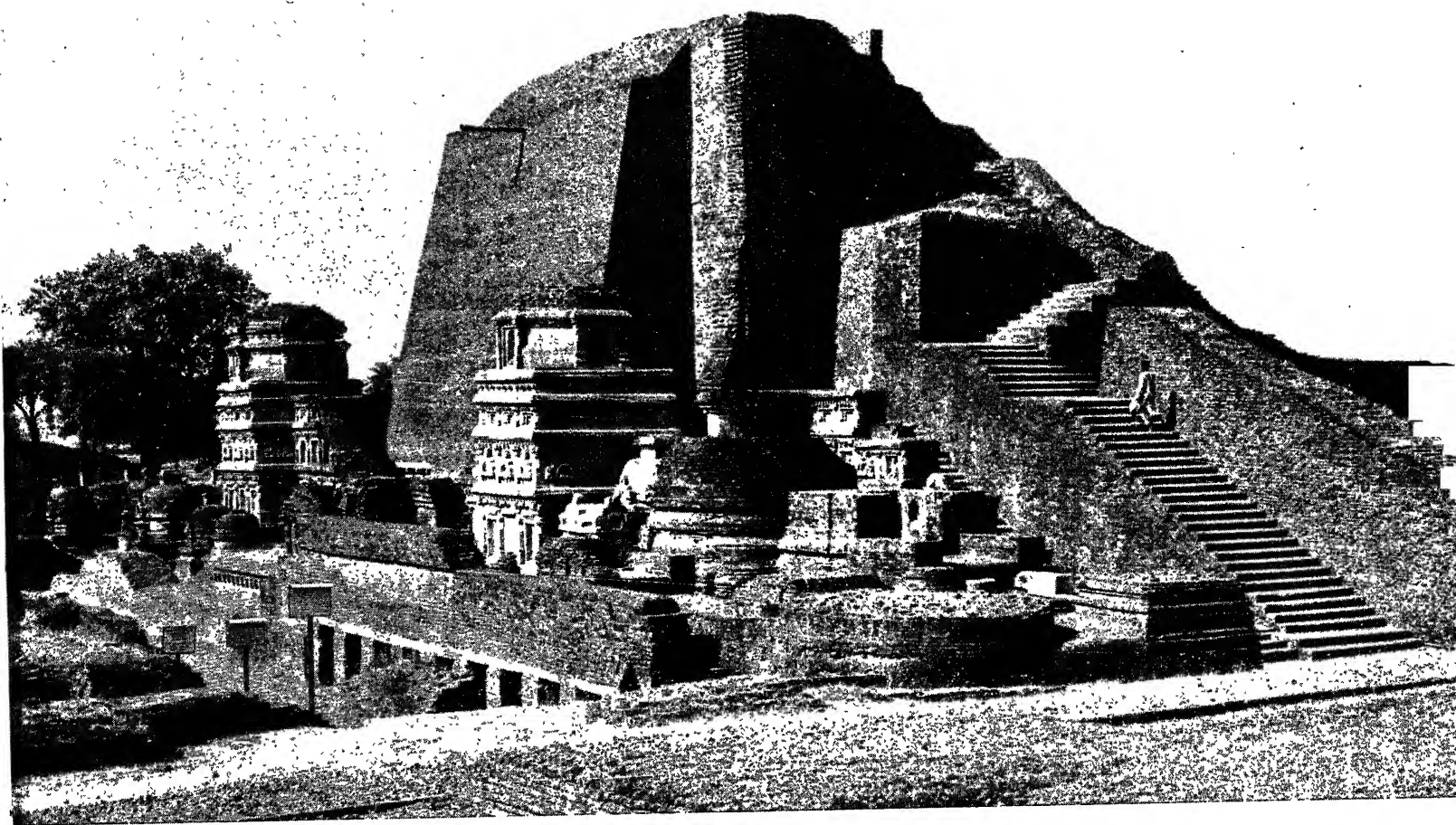






The Monastery—IA, Nālandā





83 The Stūpa Site III, Nālandā



84 Padmapāṇi Avalokiteśvara,  
Nālandā



85 Śāntarakṣita, after figure, p. 28,  
Waddell's *Buddhism of Tibet*



86 Buddha in Abhaya-  
mudrā, Nālandā





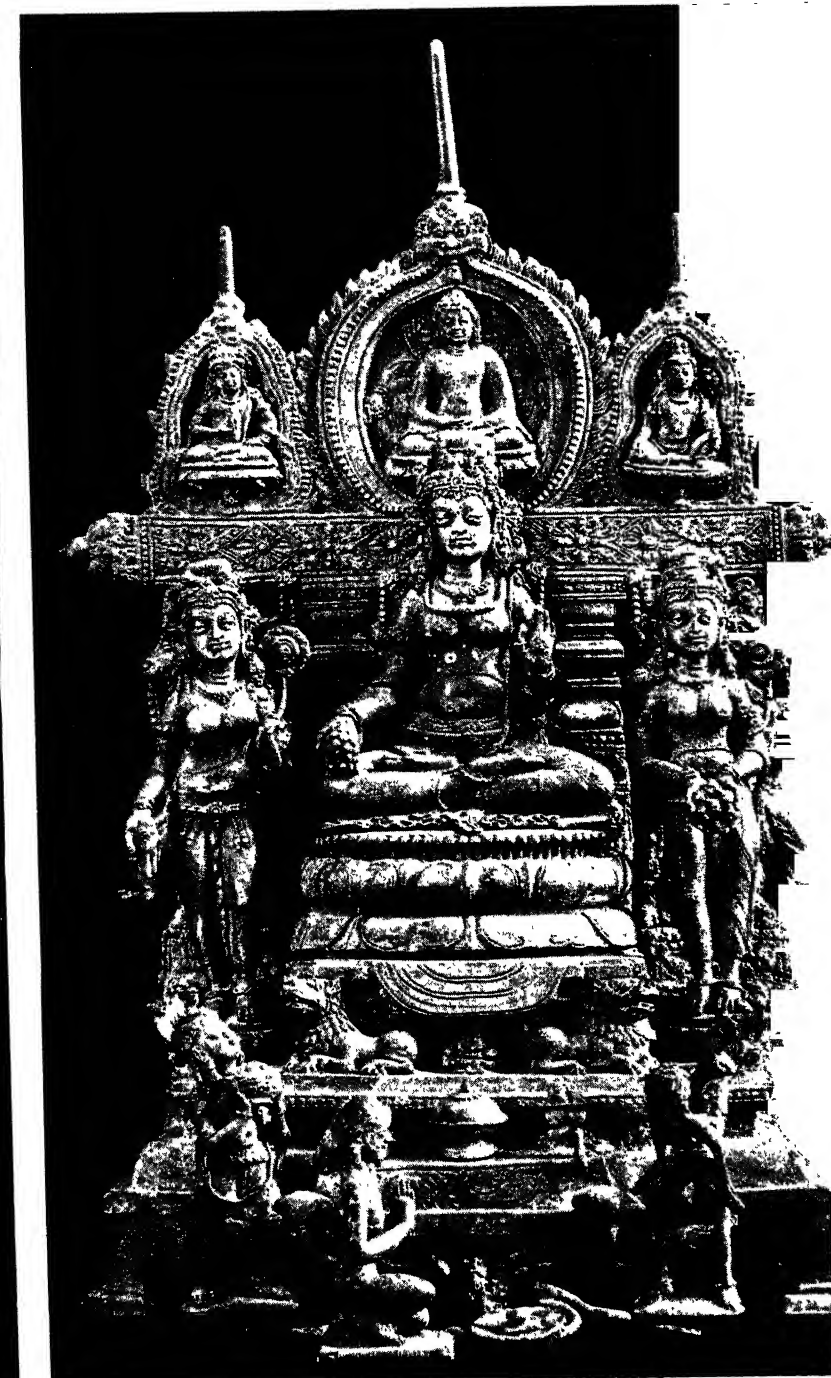
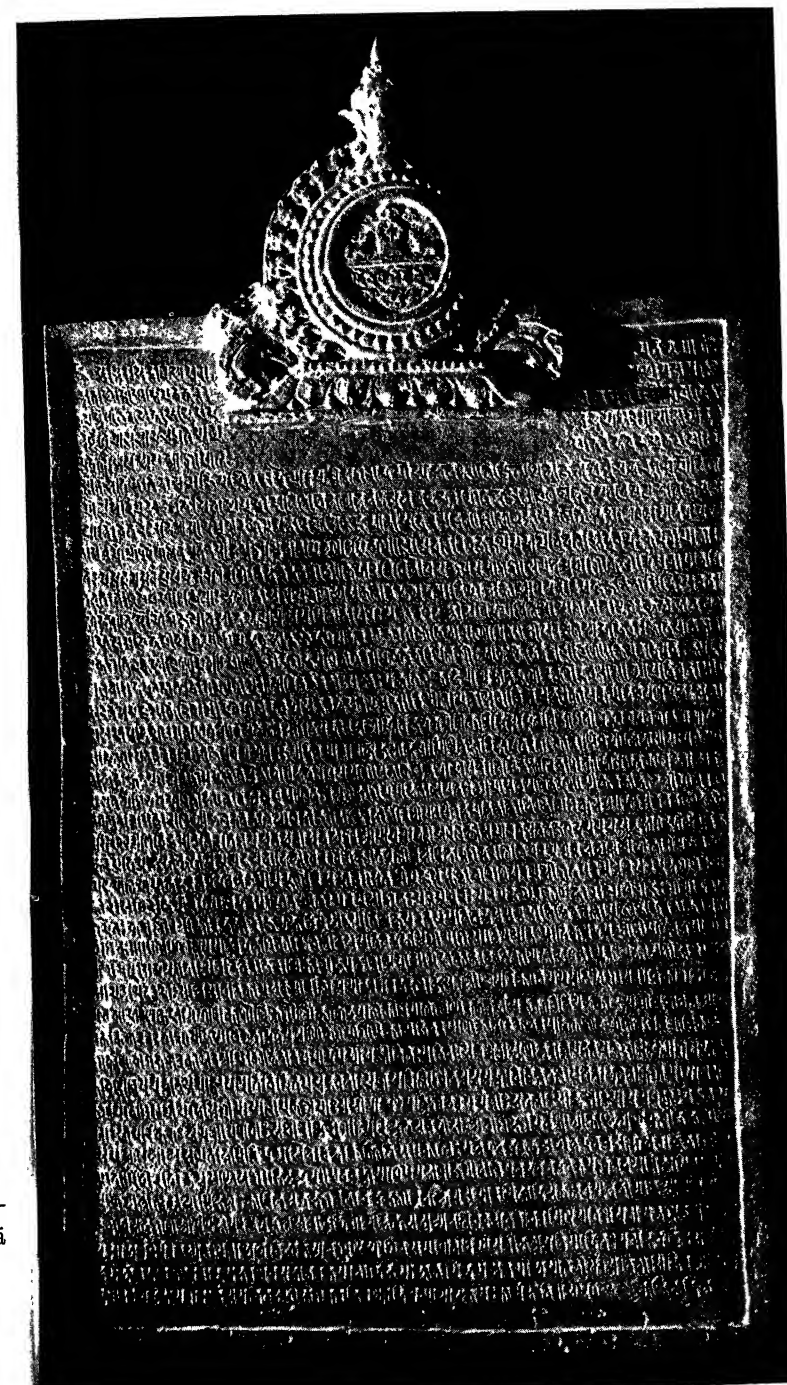
86 Buddha in Abhaya-mudrā, Nālandā

87 Monastic Seals, Nālandā



88 The Nālandā Copper Plate Inscription of Devapāla-deva, recording the erection of a Buddhist monastery at Nālandā by Bālaputra-deva of Sumātrā and the grant of five villages by Devapāla-deva for the maintenance of the same

89 Tārā with Attendants, Madhya Pradesh



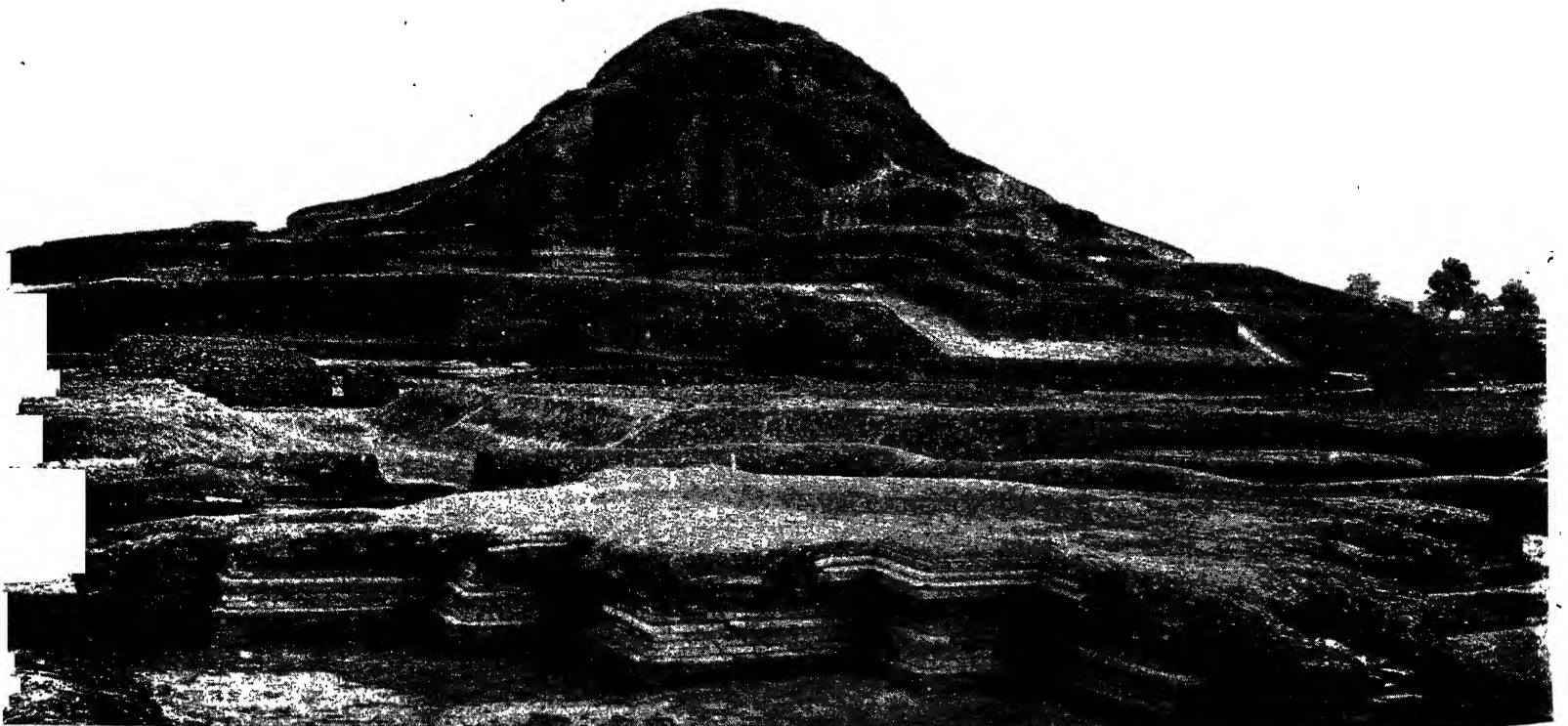


90 Bodhisattva  
Vajrapāṇi,  
O r i s s a



91 Bodhisattva,  
Nāgapattinam,  
South India

92 Pāhārpur Temple, Rajshahi District, East Bengal







93 Buddha in Bhūmisparśamudrā, Bengal



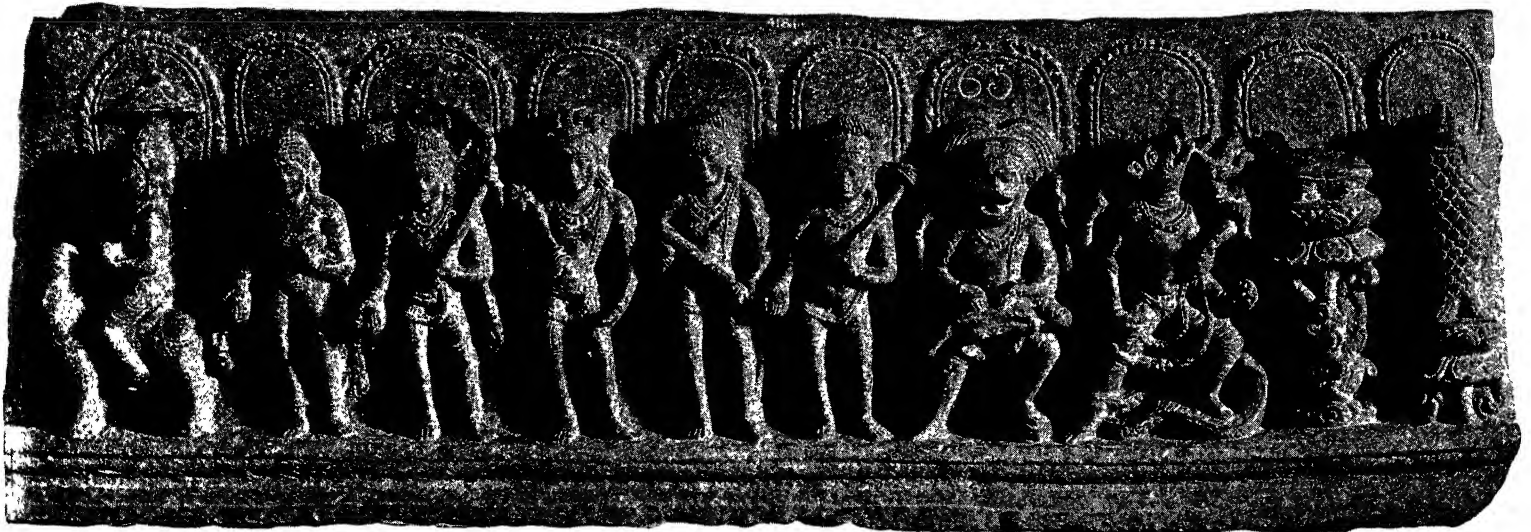


94 Śiva-lokeśvara, Bengal



96 Atiśa, after figure, p. 36,  
Waddell's *Buddhism of Tibet*

95 Daśāvatāra Panel (Buddha,  
9th from right), Bihar





97 Hevajra, Bengal





V

BUDDHIST PANTHEON



नमस्ते शून्यतागर्भं सर्वसङ्कल्पवर्जित ।  
 सर्वज्ञ ज्ञानसन्दोहं ज्ञानमूर्त्तं नमोऽस्तु ते ॥  
 जगदज्ञानविच्छेदिशुद्धतत्त्वार्थदेशक ।  
 धर्मनैरात्म्यसम्भूतं वज्रसत्त्व नमोऽस्तु ते ॥  
 सम्बुद्धा बोधिसत्त्वाश्च [त्वत्तः] पारमितागुणाः ।  
 सम्भवन्ति सदा नाथ बोधिचित्तं नमोऽस्तु ते ॥

Hail to thee, womb of the void, who art free of all conceits,  
 omniscient one, thou mass of knowledge, knowledge personified, all  
 Hail to thee !

Thou, teacher of the pure essence of truth which makes an end  
 of worldly knowledge, O Vajrasattva, born of the non-substantiality  
 of all things, Hail to thee !

From you, O Lord, there ever rise into existence Buddhas and  
 Bodhisattvas, who possess as their good qualities the great perfections,  
 O Thought of Enlightenment, Hail to thee !

प्रज्ञोपाय-विनिश्चय-सिद्धि,  
 परिच्छेद ३, श्लोकः-९-११,  
 गायकवाड़ ओरियण्टल सिरीज क्र. ४४, १९२९

*Prajñopāya-viniścaya-siddhi,*  
 III, 9-11, G.O.S. Vol. 44, 1929

जिनो वैरोचनो ख्यातो रत्नसम्भव एव च ।

अमिताभामोघसिद्धिरक्षोभ्यश्च प्रकीर्तितः ॥

वर्णाः अमीषां सितः पीतो रक्तो हरितमेचकौ ।

बोध्यंगीवरदोघ्यानं मुद्रा अभयभूस्पृशौ ॥

The Jinas (Victorious ones) are Vairocana, Ratnasambhava,  
 Amitābha, Amoghasiddhi and Akṣobhya whose colours respectively  
 are white, yellow, red, green, and blue and who exhibit the Bodh-  
 yaṃgī (Dharmacakra or Teaching), Varada (Gift-bestowing),  
 Dhyāna (Meditative), Abhaya (Assurance) and Bhūsparśa (Earth-  
 touching) attitudes of hands respectively.

बुद्धिस्ट इकनोग्राफी,  
 बी. भट्टाचार्य, पृ. २

*Buddhist Iconography by*  
 B. Bhattacharyya, p. 2



खड्गपुस्तकधारिणमाकुञ्चितपञ्चचीरं, रक्तवस्त्रयुगयुतं शृङ्गारवेशधारिणं स्मित-  
विकसितवदनं शशाङ्ककान्तितुल्यशोभं विश्वदलकमलस्थबद्धपर्यङ्कं सद्योऽनुभवारपचनरूप-  
मात्मानमीक्षेत ।

The worshipper should conceive himself as Sadyonubhava Arapacana, who carries the Khadga and the Book, wears the five Cīrakas which are slightly folded, whose garments are of red colour, and befit the sentiment of passion he displays, whose face is radiant with a smile and whose splendour is like the splendour of the moon ; who sits on the double lotus in the Vajraparyaṅka attitude.

साधनमाला, पृ. १२१

*Sādhana-mālā*, p. 121

ऋद्धीबलपारमिगतो विपुलज्ञान-उपायशिक्षितः ।  
सर्वत्र दशदिशि जगे सर्वक्षेत्रेषु अशेष दृश्यते ॥

\* \* \*

सर्वगुणस्य पारमिगतः सर्वसत्त्वकृपमैत्रलोचनो ।  
गुणभूत महागुणोदधी वन्दनीयो अवलोकितेश्वरः ॥  
योऽसौ अनुकम्पको जगे बुद्ध भेष्यति अनागतेऽध्वनि ।  
सर्वदुःखभयशोक-नाशकं प्रणमामी अवलोकितेश्वरम् ॥

He has reached perfection  
in wonder working power,  
He is trained in abundant  
cognition and skill in means.  
Everywhere in all the ten directions  
in the world,  
In all the Buddha-fields,  
he can be seen.

\* \* \*

As he who has reached perfection in all virtues,  
Who looks on all beings with pity and friendliness,  
Who is virtue itself, a great ocean of virtues,  
As such Avalokiteśvara is worthy of adoration.  
He who is now so compassionate to the world,  
He will a Buddha be in future ages,  
Humbly I bow to Avalokiteśvara  
Who destroys all sorrow, fear and suffering.

सद्धर्मपुण्डरीकसूत्र, अध्याय-२४,  
श्लोक :- १८, २६-२७

*Saddharmapūṇḍarīka-sūtra*,  
xxiv, vv. 18, 26-27

आत्मानं सिहनादं लोकेश्वररूपं भावयेत् श्वेतवर्णं त्रिनेत्रं जटामुकुटिनं निर्भूषणं व्याघ्रचर्म-प्रावृतं सिंहासनस्थं महाराजलीलं चन्द्रासनं चन्द्रप्रभं भावयेत् । दक्षिणे सितफणिर्वेष्टितं त्रिशूलं श्वेतं, वामे नानासुगन्धिकुसुमपरिपूरितपद्मभाजनं, वामहस्तादुत्थं पद्मोपरि ज्वलत्खड्गम् ।

The worshipper should conceive himself as *Siṃhanāda Lokeśvara* of white complexion, with three eyes, with the crown of chignon, having no ornaments, clad in tiger-skin, mounted on a lion in the attitude of princely ease, seated on and glowing like the moon. To his right is the white trident entwined by a white serpent ; to his left is the lotus-bowl full of fragrant flowers. From his left hand rises the (white) lotus on which is the fiery (white) sword.

साधनमाला, पृ. ६३

*Sādhana-mālā*, p. 63

ॐ लोचने सुलोचने तारे तारोत्सवे सर्वसत्त्वानुकम्पिनि ।  
सर्वसत्त्वोत्तारिणि सहस्रभुजे सहस्रनेत्रे ॥

Om. You who are bright, of the beautiful eyes, *Tārā*, joy of starlight,  
full of pity for all beings,  
Saviour of all beings, thousand-armed, thousand-eyed.

आर्यतारा-नाम-अष्टोत्तर-शतक स्तोत्र, *Ārya-Tārā-nāma-aṣṭottara-śatakastotra*,  
श्लोकः—२६ v. 26

महाप्रतिसरा पीता त्रिमुखी प्रतिमुखं त्रिनयना दशभुजा कृष्णसितदक्षिणेतरेवदना दक्षिणपंचभुजेषु यथाक्रमं खड्गवज्रबाणवरदहृदयशायीहस्तच्छत्रानि तथा वामपंचभुजेषु चापध्वज-रत्नच्छटापरशु-शंखाः रत्नसम्भवमुकुटीकृष्णकंचुकरक्तोत्तरीया च अर्धपर्यङ्क-ललिताक्षेपदिव्याभरणवस्त्रभूषिता चेति ।

*Mahāpratisarā* has yellow complexion, three faces, each with three eyes, ten arms with the right and left faces having blue and white colour ; she carries in her five right hands the sword, the Vajra, the arrow, the Varada *Mudrā*, and the umbrella held against her breast, and the five left hands similarly hold the bow, the banner, the jewel, the *Paraśu* and the conch ; she bears the image of *Ratna-sambhava* on the crown, has a blue bodice and a red scarf, sits in the *Ardhaparyāṅka* or the *Lalita* attitude and wears celestial ornaments and garments.

बुद्धिस्ट इकनोग्राफी,  
बी. भट्टाचार्य, पृ. ११६

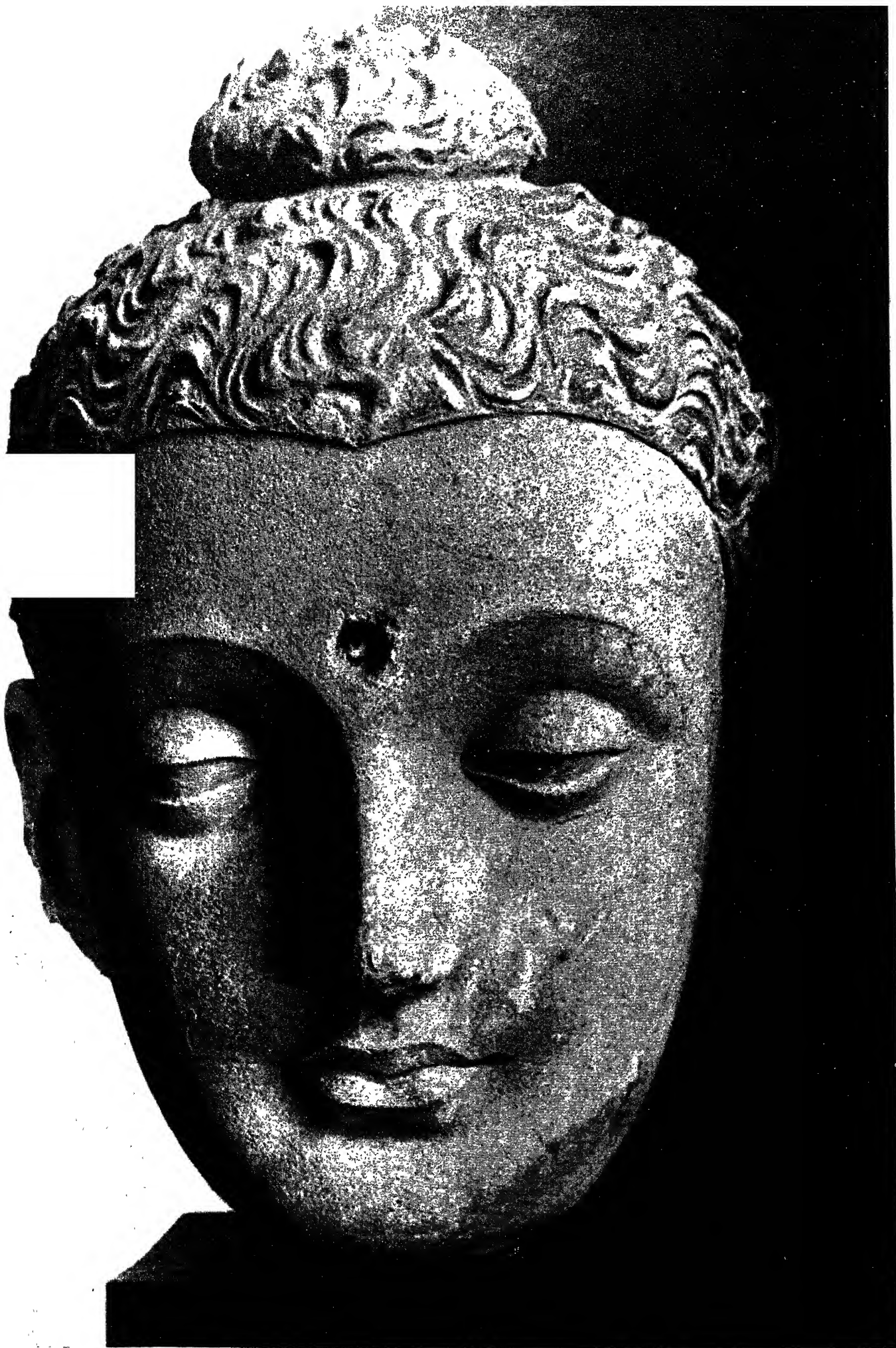
*Buddhist Iconography* by  
B. Bhattacharyya,  
p. 116

मातृमण्डलमध्यस्थां तारादेवी विभावयेत् ।  
 अष्टबाहु चतुर्वक्त्रा सर्वालङ्कारभूषिताम् ॥  
 कनकवर्णनिभा भव्या कुमारीलक्षणोज्ज्वलाम् ।  
 पञ्चबुद्धमहामकुटीं वज्रसूर्याभिषेकजाम् ॥  
 नवयौवनलावण्यां चलत्कनककुण्डलाम् ।  
 विश्वपद्मसमासीनां रक्तप्रभाविभूषिताम् ॥  
 वज्रपाशतथाशङ्खसच्छरोद्यतदक्षिणाम् ।  
 वज्राङ्कुशोत्पलधनुस्तर्जनीवामधारिणीम् ।  
 वज्रपर्यङ्कयोगेन साधयेद् भुवनत्रयम् ॥

The worshipper should conceive himself as (Vajra)-Tārā who is in the midst of the circle of the Eight Mothers, is eight-armed, four-faced and decked in all ornaments ; whose complexion is like the colour of gold, who is graceful and resplendent with the auspicious marks of a virgin ; who bears the images of the five Dhyānī Buddhas on her great tiara, and is born of the offerings to the Vajra and the sun ; who is effulgent in her blooming youth, has the dangling ear-ornaments, sits on the world lotus, and sends out radiance of red colour ; who carries in her right hands the Vajra, the noose, the conch and the quick arrow, and in the left the Vajrāṅkuśa, the Utpala, the bow and the Tarjanī. Thus conceiving her as sitting in the Vajra-paryāṅka attitude [the worshipper] may gain the three worlds.



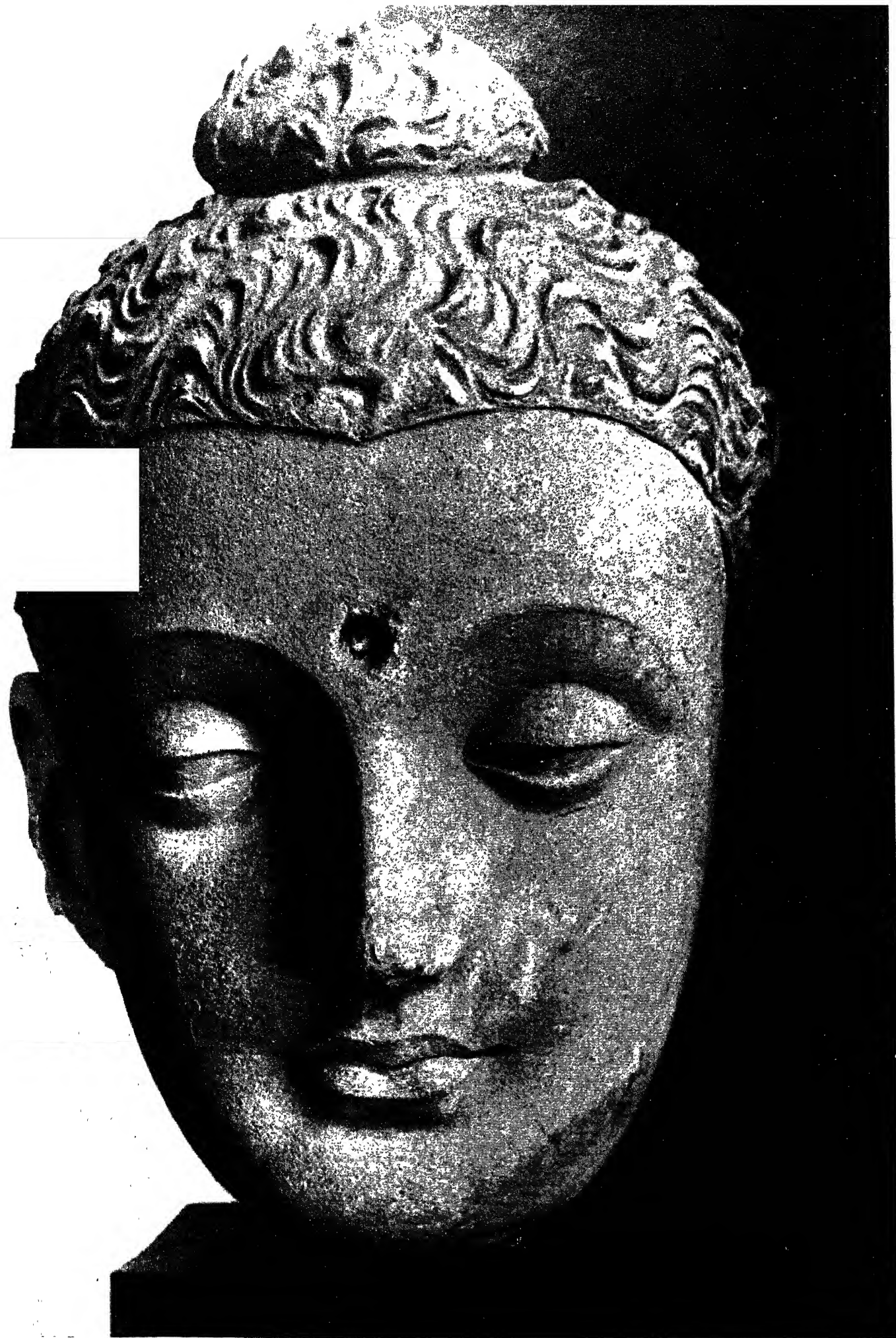




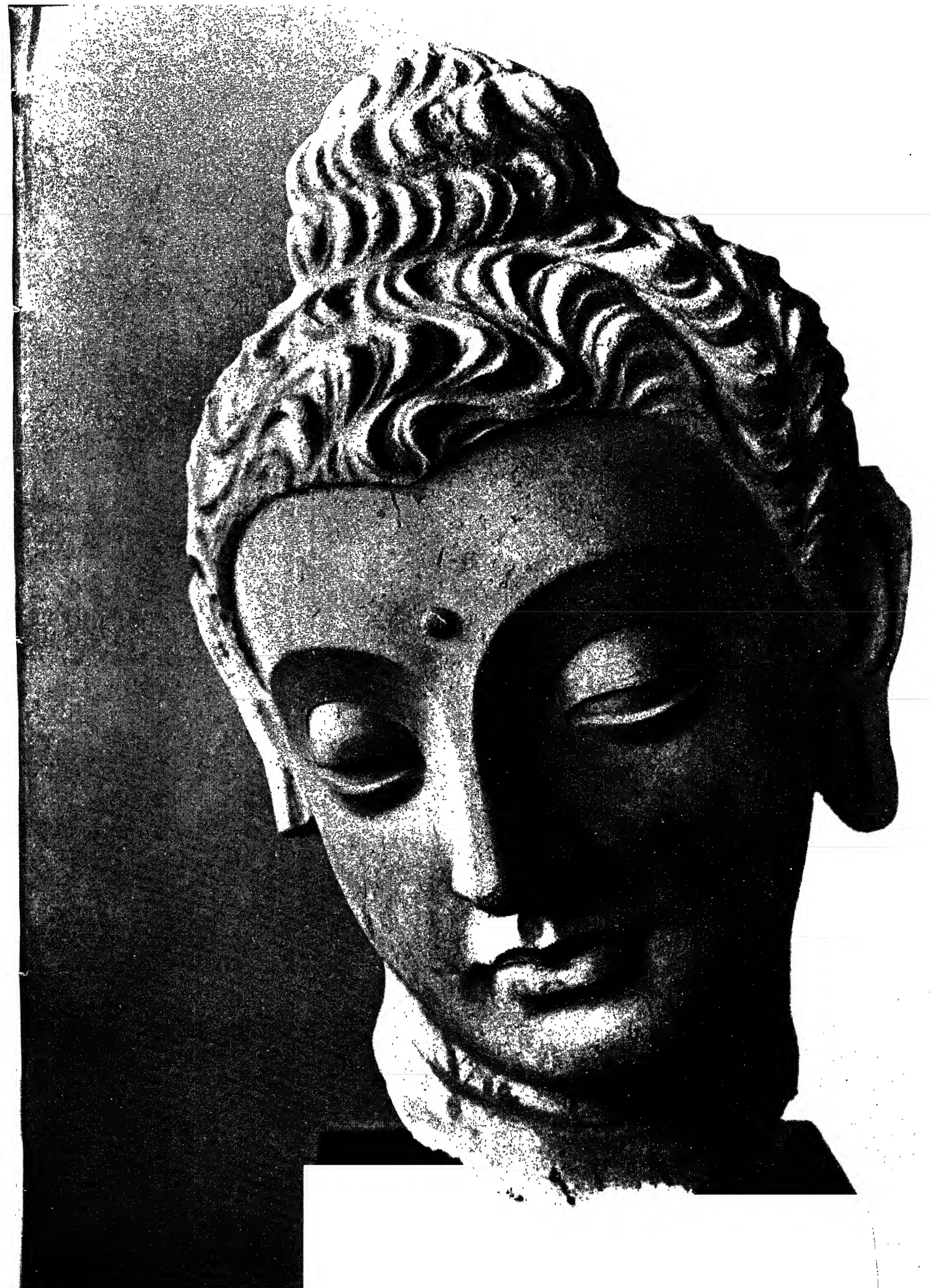
Head of Buddha, Takṣaśilā

OPPOSITE PAGE :  
3 Head of Buddha, Gandhāra





Head of Buddha, Takṣaśilā

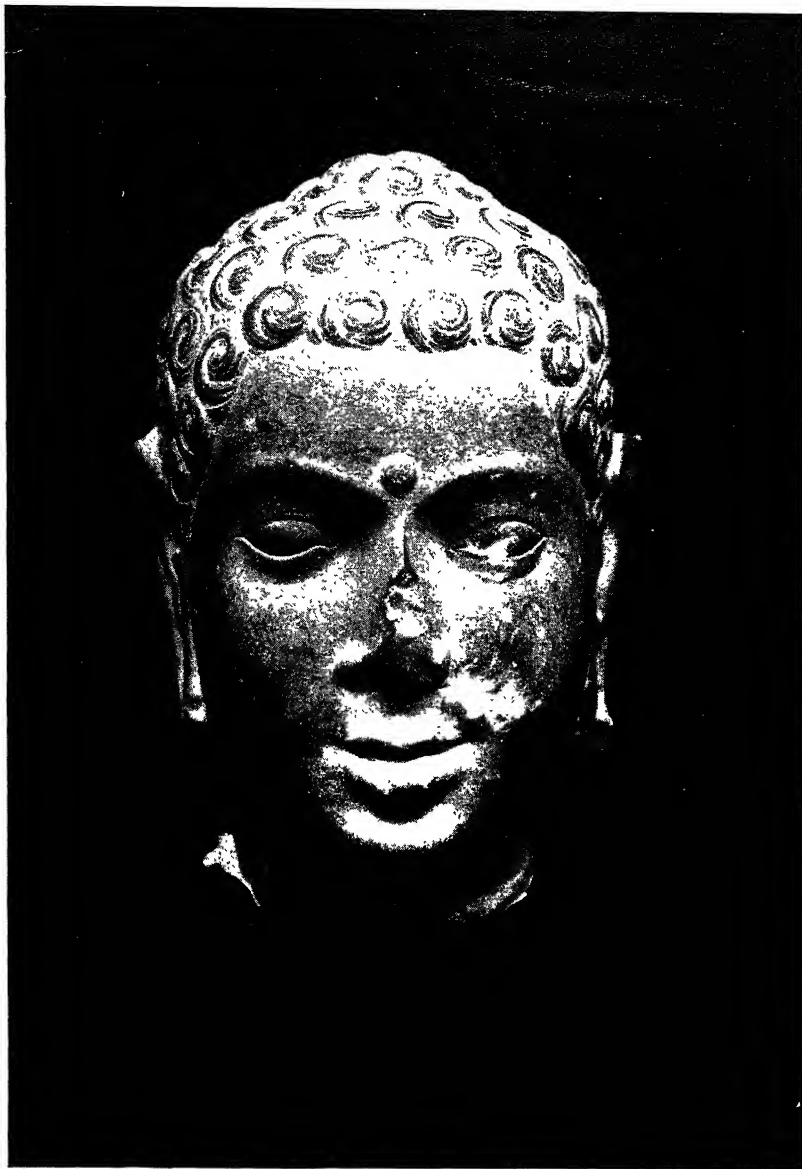


OPPOSITE PAGE :  
3 Head of Buddha, Gandhāra





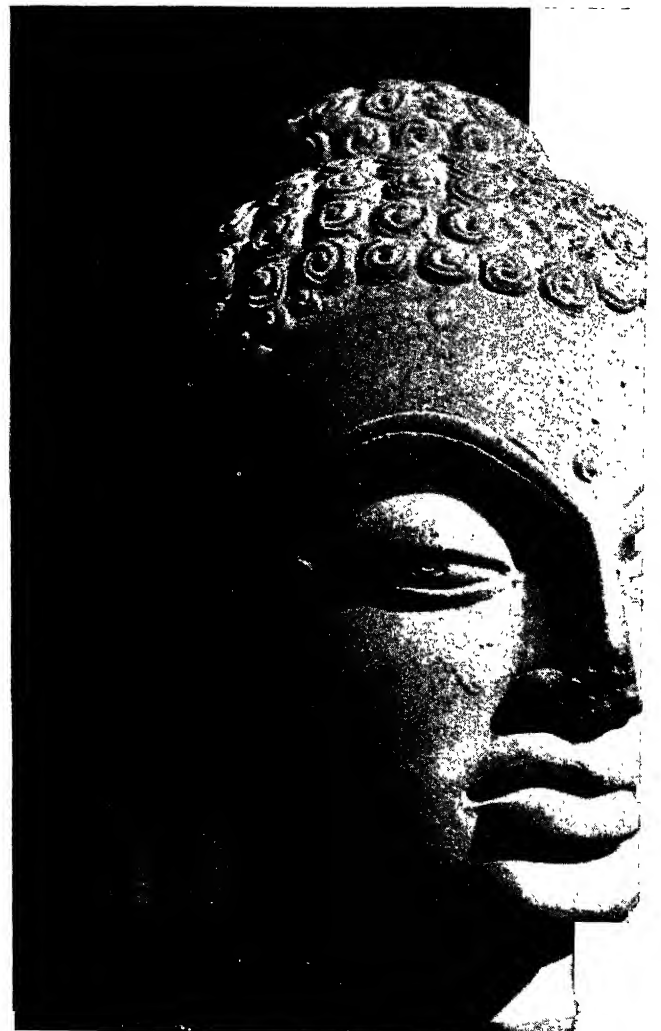
4 Buddha figures,  
Takṣaśilā



5 Head of Buddha, Amarāvati



6 (ABOVE RIGHT) Head of Buddha, Mathurā



7 (RIGHT) Head of Buddha, Mathurā



OPPOSITE PAGE :  
9 Buddha, Mathurā



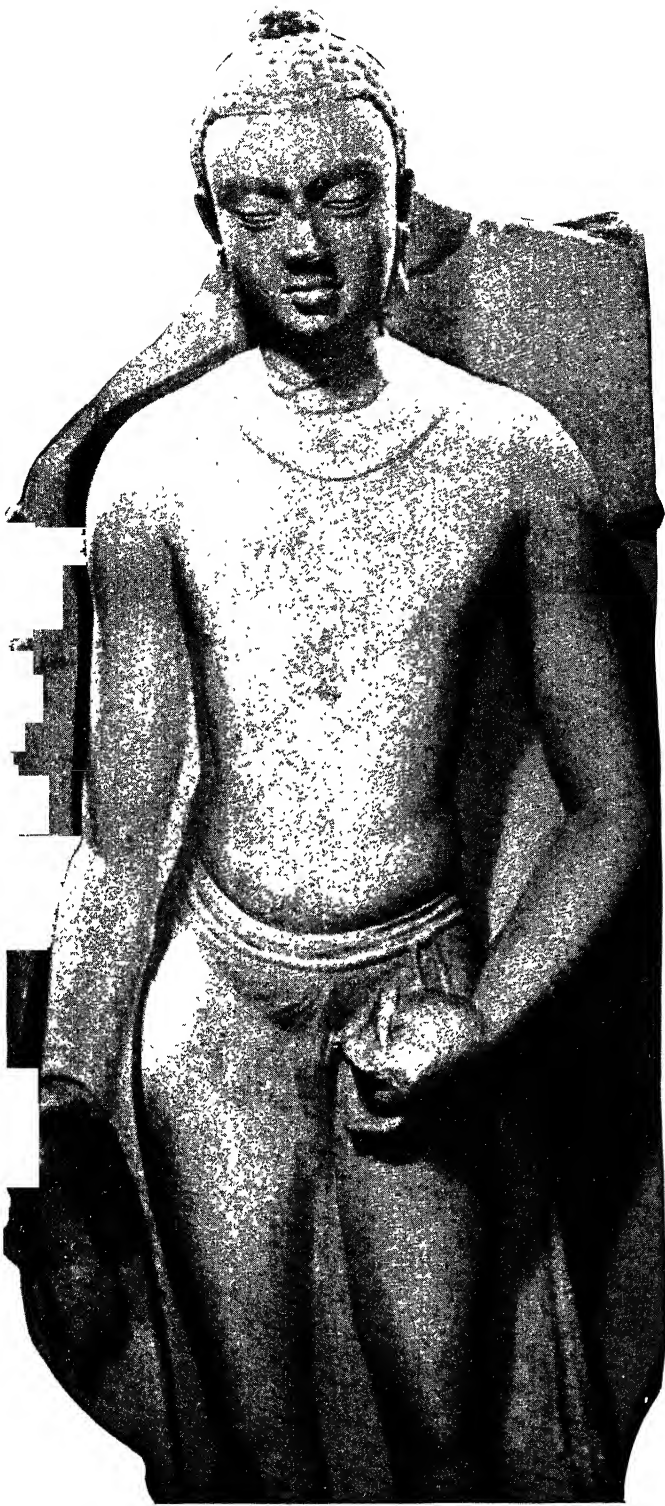


8 Buddha, Mathurā

OPPOSITE PAGE:  
9 Buddha, Mathurā







10 Buddha, Sārnāth



11 Buddha in Abhayamudrā,  
Sultanganj, Bihar



12 Buddha in Bhadrāsana, with hands  
in preaching attitude, Sārnāth

13 Buddha in Meditation, Mīrpur Khās, Sind







4 Buddha in Meditation, Nāgapaṭṭinam, South India



15 Buddha's Descent,  
Kurkihar, Bihar



16 Crowned Buddha, Bihar



17 Vajradhara, Nepalo-Tibetan School



18 Dhyāni Buddha  
Vairocana,  
Borobudur





17 Vajradhara, Nepalo-Tibetan School



18 Dhyānī Buddha  
Vairocana,  
Borobudur



19 Vajrasattva, Bihar



20 Vajrapāṇi, Bihar



21 Padmapāṇi, Sārnāth



23 Maitreya,  
Ahicchatra



Seven mortal Buddhas  
with Maitreya, Bihar





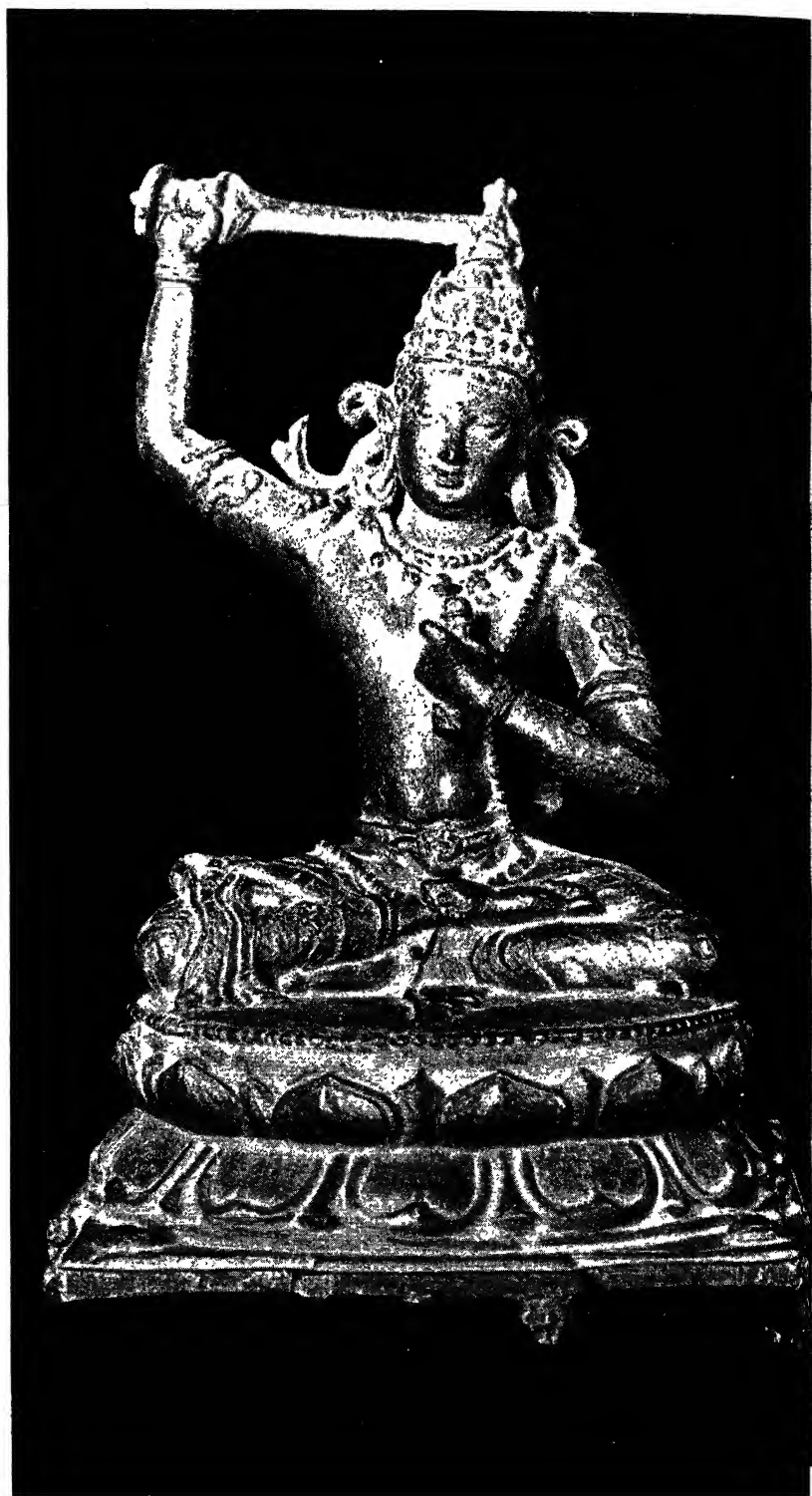
24 Maitreya, Viṣṇupur, Gayā





25 Mañjuśrī, Bengal

26 Arapacana, Nālandā





25 Mañjuśrī, Bengal

26 Arapacana, Nālandā



27 Arapacana, Bengal



28 (BELOW) Arapacana, Jāvā



29 Mañjuśrī Siddhaikavīra, Nālandā











32 Sīmhanāda, Mahobā

33 Lokanātha, Mahobā

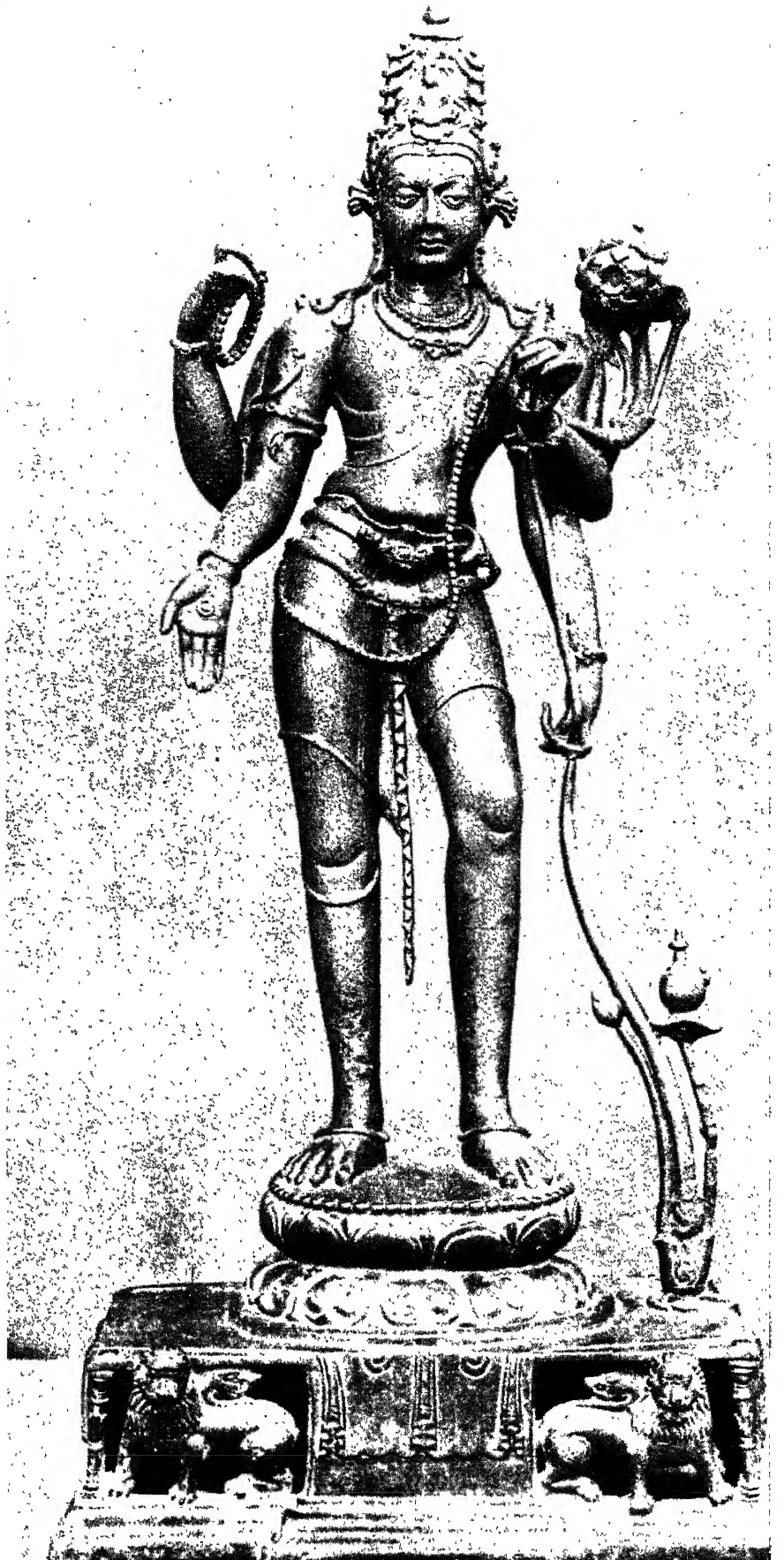






35 Lokeśvara, Nālandā

36 Avalokiteśvara, Kurkihar, Bihar







37 Heruka, Bengal



38 Prajñāpāramitā, Jāvā

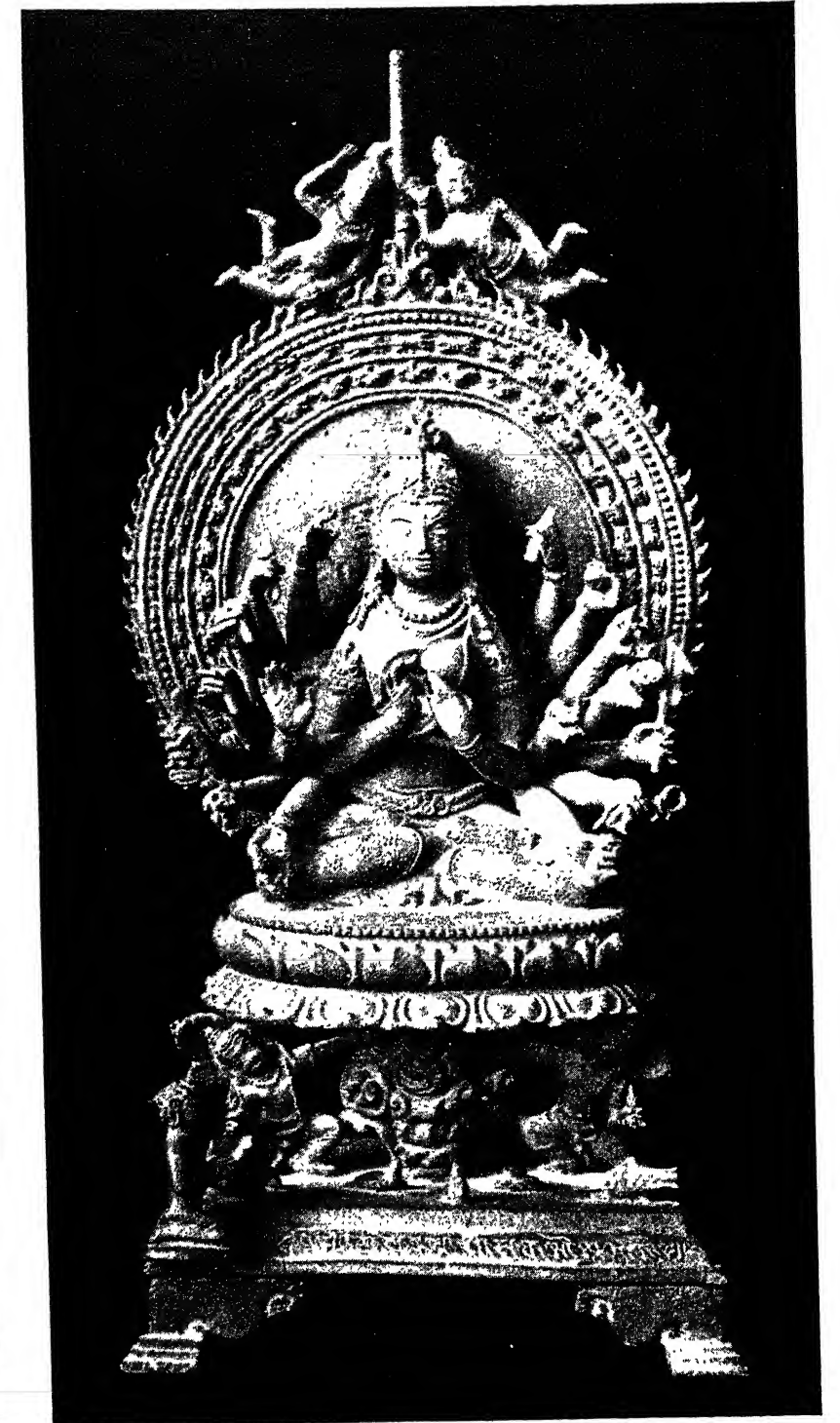


37 Heruka, Bengal



38 Prajñāpāramitā, Jāvā

39 Female deity, probably  
Prajñāpāramitā, Nālandā



40 Nairātmā, Bihar



(Bv)





41 Mārīcī, Bihar

42 Uṣṇīṣavijayā, Bihar







I Buddha in Bhūmiśparśamudrā attended by Maitreya and Avalokiteśvara, painting on a wooden cover of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*



II Buddha preaching the First Sermon, painting on a wooden cover of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*





III Buddha, painting on a leaf of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*



IV Dipaṅkara, painting on a leaf of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*



V Vajrasattva, painting on a leaf of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*







VI Lokanātha, painting on a leaf of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*



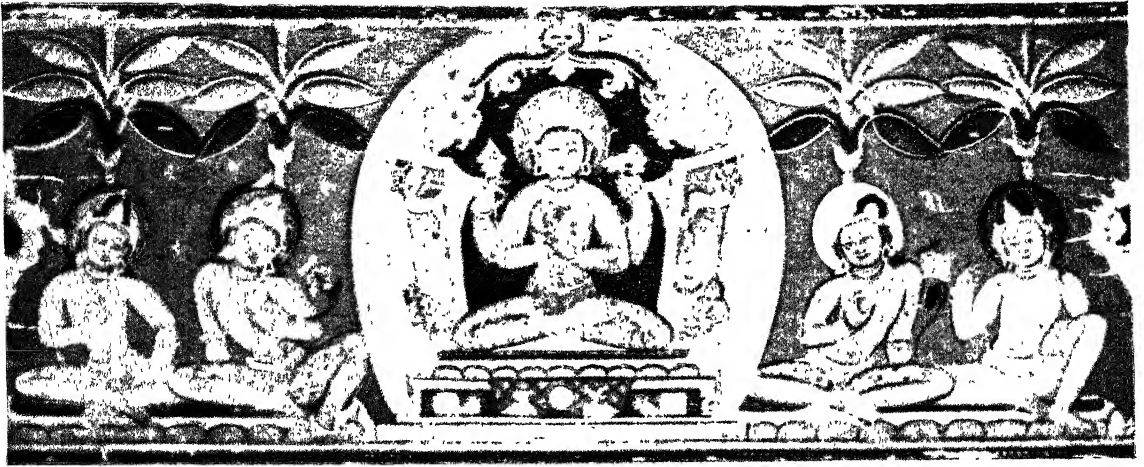
VII Hālāhala Lokeśvara, painting on a leaf of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*



VIII Lokeśvara, painting on a leaf of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*







IX Prajñāpāramitā, painting on a wooden cover of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*



X Vasudhārā, painting on a wooden cover of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*



XI Tārā with Attendants, painting on a leaf of a Manuscript of the *Aṣṭasāhasrikā Prajñāpāramitā*





43 Tārā, Kurki-  
har, Bihar





44 Khadiravani Tārā, Bihar



45 Parnasavari, Bengal



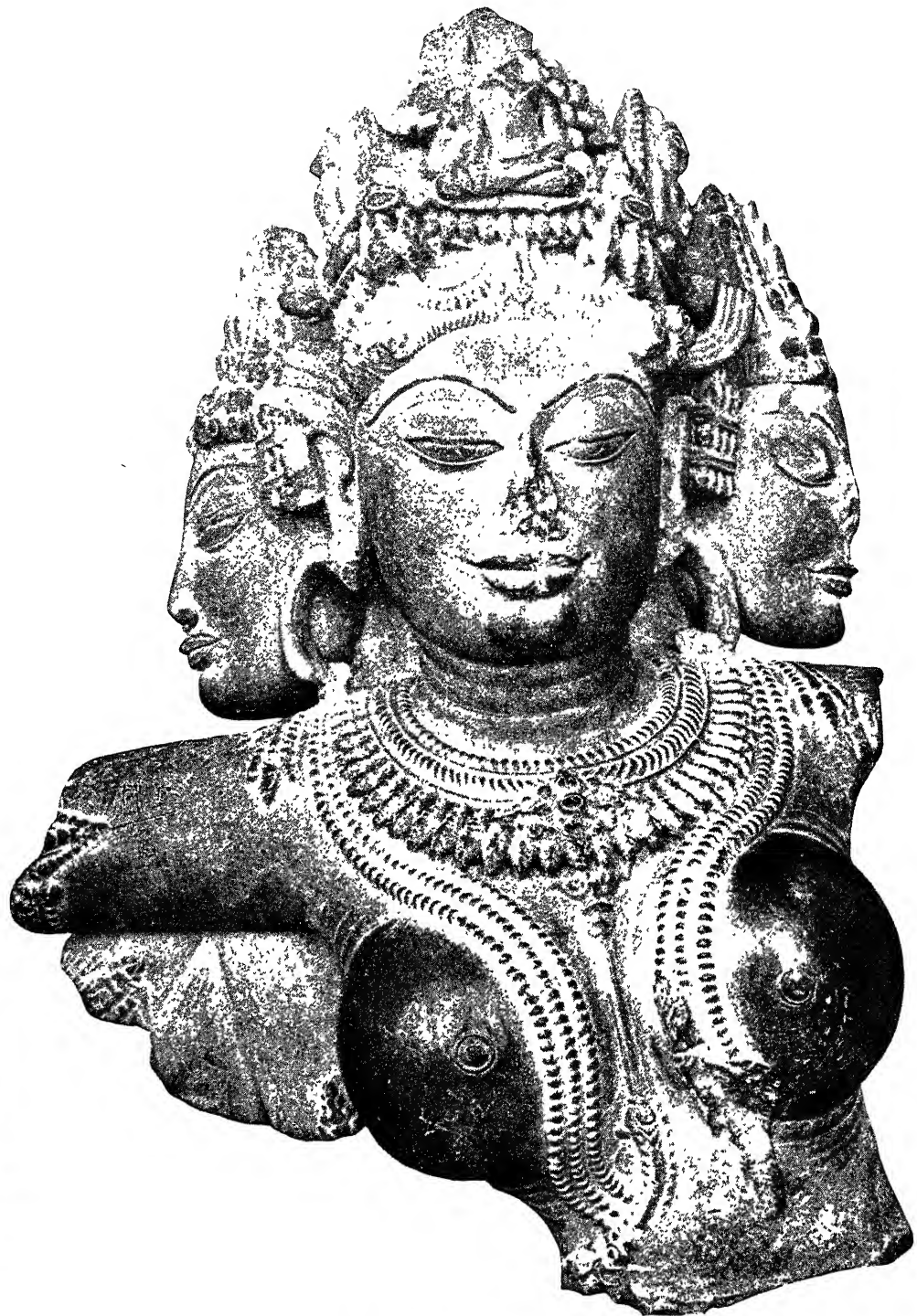
47 Mahapratisara, Bengal

46 Jambhala and  
Vasudhara,  
Nagapattinam,  
South India





OVE AND RIGHT) Vajratārā, Bihar



49 Vajratārā, Sārnāth







50 Vajrasārada, Nālandā



51 Trailokyavijaya, Bihar



जगद्धितार्थं घटसे यदसंगेन चेतसा ।  
 का नामासौ भगवती बुद्धानां बुद्धधर्मता ॥  
 कदन्नान्यपि भुक्तानि क्वचित् क्षुदधिवासिता ।  
 पन्थानो विषमाः क्षुण्णाः सुप्तं गोकण्टकेष्वपि ॥

\* \* \* \*

नोपकारपरेऽप्येवमुपकारपरो जनः ।  
 अपकारपरेऽपि त्वमुपकारपरो यथा ॥  
 अहितावहिते शत्रौ त्वं हितावहितः सुहृत् ।  
 दोषान्वेषणनित्येऽपि गुणान्वेषणतत्परः ॥

\* \* \* \*

आक्रोष्टारो जिताः क्षान्त्या दुग्धाः स्वस्त्ययनेन च ।  
 सत्येन चापवक्तारस्त्वया मैत्र्या जिघांसवः ॥  
 अनादिकालप्रहता बह्व्ययः प्रकृतयो नृणाम् ।  
 त्वया विभावितापायाः क्षणेन परिवर्तिताः ॥  
 यत् सौरत्यं गतास्तीक्ष्णाः कदयश्चि वदान्यताम् ।  
 क्रूराः पेशलतां यातास्तत् तवोपायकौशलम् ॥

You strive for the world's sake with mind free from attachments,  
 how wonderful is the blessed Buddha-nature of the Buddhas !

You ate even sorry food, accepted hunger sometimes, trod rough  
 paths, slept on mud trampled by cattle.

\* \* \* \*

Men study not so the welfare even of one who seeks their good  
 as you study that even of one who seeks your harm.

Towards an enemy intent on ill you are a friend intent on good ;  
 even in a constant fault-seeker you are bent on searching for virtues.

\* \* \* \*

You overcame the revilers by patience, the malicious by blessing,  
 by truth the slanderers, by kindness the injurious.

The manifold natures of men, depraved from time without begin-  
 ning, were converted instantly by you, their evil destinies being annulled.

That the harsh became gentle, the niggard bountiful, the cruel  
 tender-hearted—this was the result of your skill in expedients.

शतपञ्चाशत्कनाम-बुद्धस्तोत्र,  
 मातृचेष्ट-कृत,  
 श्लोक :- ११४-११५,  
 ११९-२०, १२२-२४

*Śatapañcāśatkanāma-Buddha-Stotra*  
 of Mātṛceta,  
 vv. 114-15, 119-20, 122-24



धरहि म थक्कु म जाहि वणे जहि तहि मण परिआण ।  
सअलु गिरन्तर वोहि-ठिअ कहि भव कहि णिव्वाण ॥

\* \* \* \*

एहु सो अप्पा एहु परु जो परिभावइ कोवि ।  
तैं विणु वन्धे वेट्ठि किउ अप्प विमुक्कउ तोवि ॥

Do not sit at home, do not go to the forest,  
But recognize mind wherever you are.  
When one abides in complete and perfect enlightenment,  
Where is Saṃsāra and where is Nirvāṇa ?

\* \* \* \*

“This is myself and this is another.”  
Be free of this bond which encompasses you about,  
And your own self is thereby released.

सरह, दोहाकोष,	Saraha, <i>Dohākoṣa</i> ,
दोहा:—१०३, १०५	vv . 103, 105
जर्नल आफ दि डिपार्टमेण्ट आफ लेटर्स,	Journal of the Department of Letters,
भाग-२८, कलकत्ता विश्वविद्यालय	vol. xxviii, C. U.

Frightened by fears, I built up a castle  
The voidness of absolute being, this was that castle,  
And of its destruction I now have no fear.

\* \* \* \*

Fearful of poverty, I sought for some wealth,  
The seven glorious and inexhaustible jewels,  
these were that wealth,  
And from poverty I now have no fear.

\* \* \* \*

So I, a Yogin, complete with all desirable wealth,  
Am happy wherever I stay.

Mila Repa and the Novices,  
*Buddhist Texts Through the Ages*  
by E. CONZE, pp. 266-267

All living creatures are subject to two kinds of pain—pain of the body and pain of the mind—and these two afflict them perpetually. There can be no country without these two kinds of affliction. Moreover every country has certain defects. In one it is too cold, in another too hot ; there is not enough to eat, or there is a lot of illness or many robbers ; or again some countries are misruled by their king. To these countries, with their various kinds of evil, the practitioner's heart should not be attached.

Such is the true view which enables him to rid himself (during Dhyāna practice) of attention to nationality.

Tso-ch'an San-mei Ching,  
Takakusu xv, 274,  
*Buddhist Texts Through the Ages*  
by E. CONZE, p. 282

The Perfect way is only difficult for  
those who pick and choose ;  
Do not like, do not dislike ; all will  
then be clear.  
Make a hairbreadth difference, and  
Heaven and Earth are set apart ;  
If you want the truth to stand clear  
before you, never be for or against.  
The struggle between 'for' and  
'against' is the mind's worst disease ;  
While the deep meaning is misunderstood  
it is useless to meditate on Rest.

\* \* \* \*

Do not chase after Entanglements  
as though they were real things,  
Do not try to drive pain away  
by pretending that it is not real ;  
Pain, if you seek serenity in Oneness,  
will vanish of its own accord.

On Trust in the Heart,  
Takakusu xlviii, 376,  
*Buddhist Texts Through the Ages*  
by E. CONZE, p. 295

यो लोकत्थाय बुद्धो धनसुतभरियाअङ्गजीवे चजित्वा  
पूरेत्वा पारमीयो तिदसमनुपमे बोधिपक्खीय-धम्ममे ।  
पत्वा बोधिं विसुद्धं सकलगुणददं सेट्ठभूतो तिलोके  
कत्वा दुक्खस्स अन्तं कतसुभजनतं दुक्खतो मोचयित्था ॥

The Buddha, most excellent in the three worlds, having abandoned wealth, child, wife, and bodily existence for mankind, having fulfilled the thirty Pāramis and attained the unparalleled constituents of Transcendental Knowledge, attaining pure intelligence, which bestows all virtues, he, having put an end to suffering, has rescued virtuous people from misery.

महाबोधिसमारूढा नावा पक्खन्दि तोयधि ।  
समन्ता योजने वीचि सन्निसीदि महण्णवे ॥

\* \* \*

देवताहि अनेकाहि पूजा'नेका पवत्तिता ।  
गहेतु महाबोधि नागा'कसु विकुब्बनं ॥

\* \* \*

तदहे'व महाबोधि जम्बुकोलं इधा'गमा ।

\* \* \*

महाबोधा'गमे पीतिवेगेनु'न्नो उदानयं ।  
गलप्पमाणं सलिलं विगाहेत्वा सुविग्गहो ॥  
महाबोधिं सोळसहि कुलेहि सह मुद्धता ।  
आदायो'रोपयित्वा वलाय मण्डपे सुभे ॥  
ठपयित्वा लङ्किन्दो लङ्कारज्जेन पूजयि ।  
सोळसन्नं समप्पेत्वा कुलानं रज्जम'त्तनो ॥  
सयं दोवारिकट्टाने ठत्वा दिवसे तयो ।  
तत्थे'व पूजं कारेसि विविधं मनुजाधिपो ॥  
महाबोधिं दसमियं आरोपेत्वा रथे सुभे ।  
आनयन्तो मनुस्सिन्दो दुमिन्दं तमु'पापयि ॥  
पाचीनस्स विहारस्स ठाने ठानविचक्खणो ।

The ship, laden with the great Bodhi-tree, fared forth into the sea.  
A Yojana around the waves of the great ocean were stilled.

\* \* \* \*

By many devatās many offerings were provided and the nāgas practised their magic to win the great Bodhi-tree.

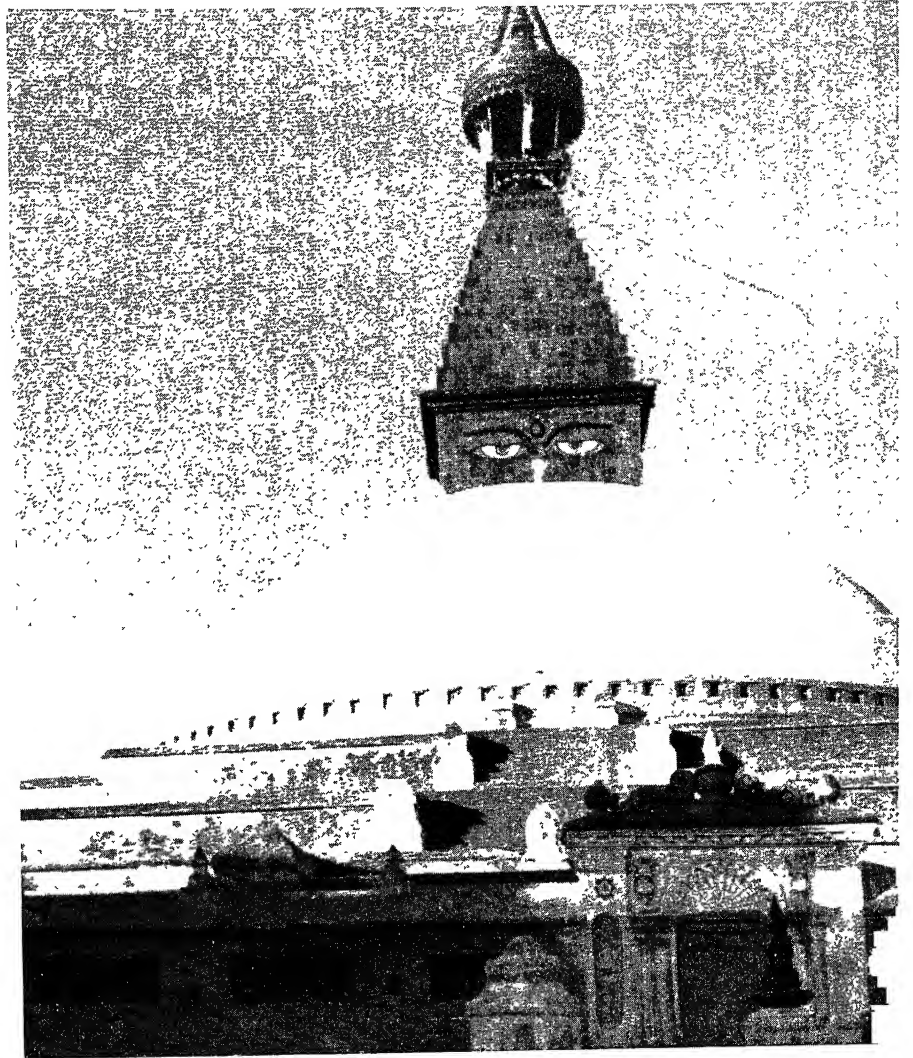
\* \* \* \*

And on that same day, the Great Bodhi-tree arrived here (in Ceylon) at Jambukola.

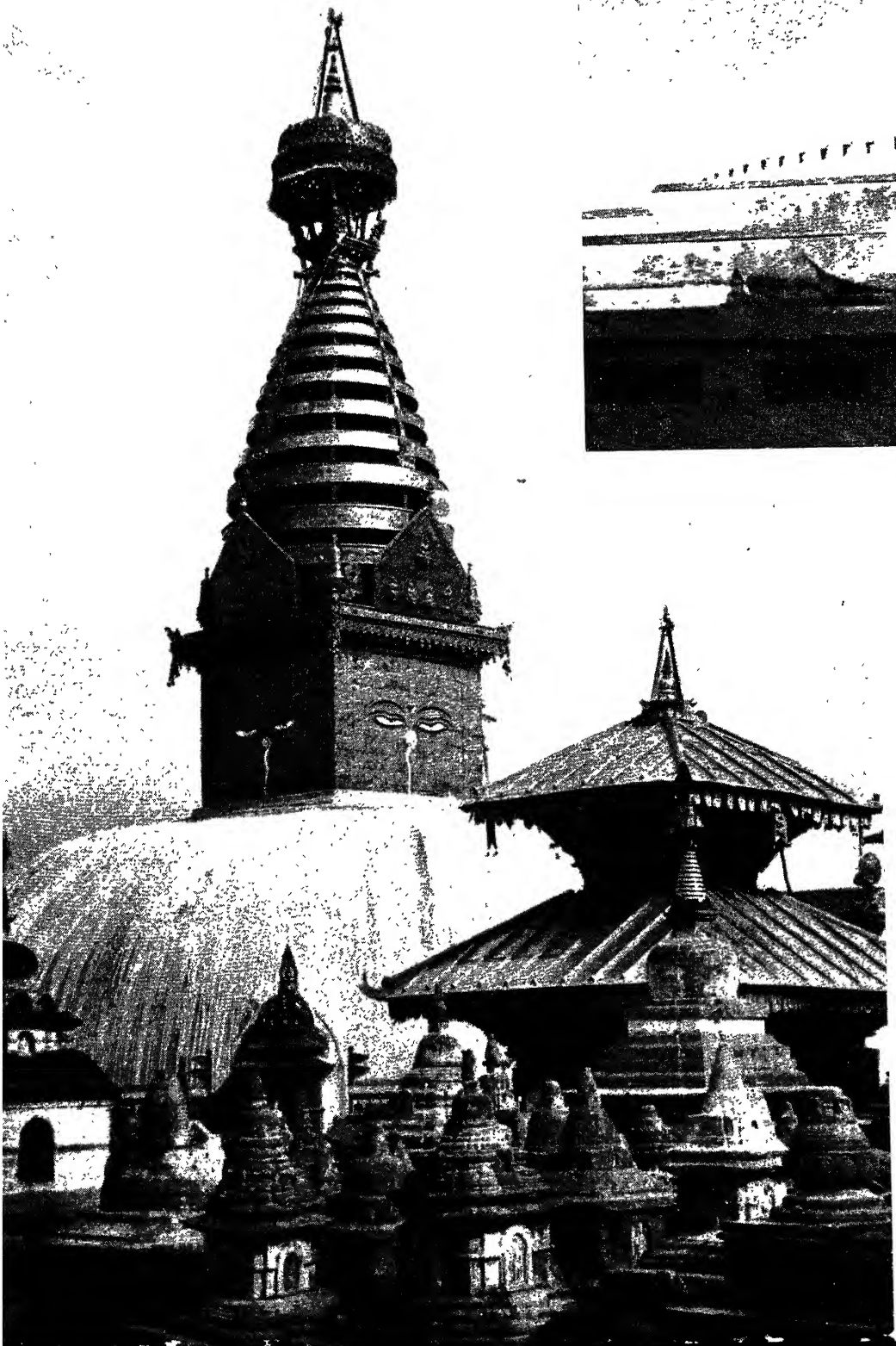
... Then, uttering an exulting cry, moved by joyous agitation at the coming of the great Bodhi-tree, he, the splendid (king), descended even neck-deep into the water; and when together with sixteen persons (of noble families) he had taken the Great Bodhi-tree upon his head, had lifted it down upon the shore and caused it to be set in a beautiful pavilion, the king of Laṅkā worshipped it by (bestowing on it) the kingship of Laṅkā. When he had then entrusted his own government to the sixteen persons and he himself had taken the duties of a doorkeeper, the lord of men forthwith commanded solemn ceremonies of many kinds to be carried out for three days.

On the tenth day he placed the great Bodhi-tree upon a beautiful car and he, the king of men, accompanying this, the king of trees, he who had knowledge of the (right) places caused it to be placed on the spot where the Eastern Monastery (afterwards) was.





1 Bodhnāth Stūpa, Nepal



2 Svayambhūnāth Stūpa, Nepal



3 Padmapāṇi, Nepal

OPPOSITE PAGE:  
4 Bhavacakra, Ladakh









OPPOSITE PAGE:  
5 Citipati, Ladakh



6 White Tārā, Ladakh









OPPOSITE PAGE:  
7 Tārā, Tibet



9 Stūpas, Tibet



10 The Toilet, Begram

OPPOSITE PAGE:  
11 The Female  
Attendant, Begram







12 Colossal Buddha, Bāmiyān



OPPOSITE PAGE:  
14 Bodhisattva, Fondukistan

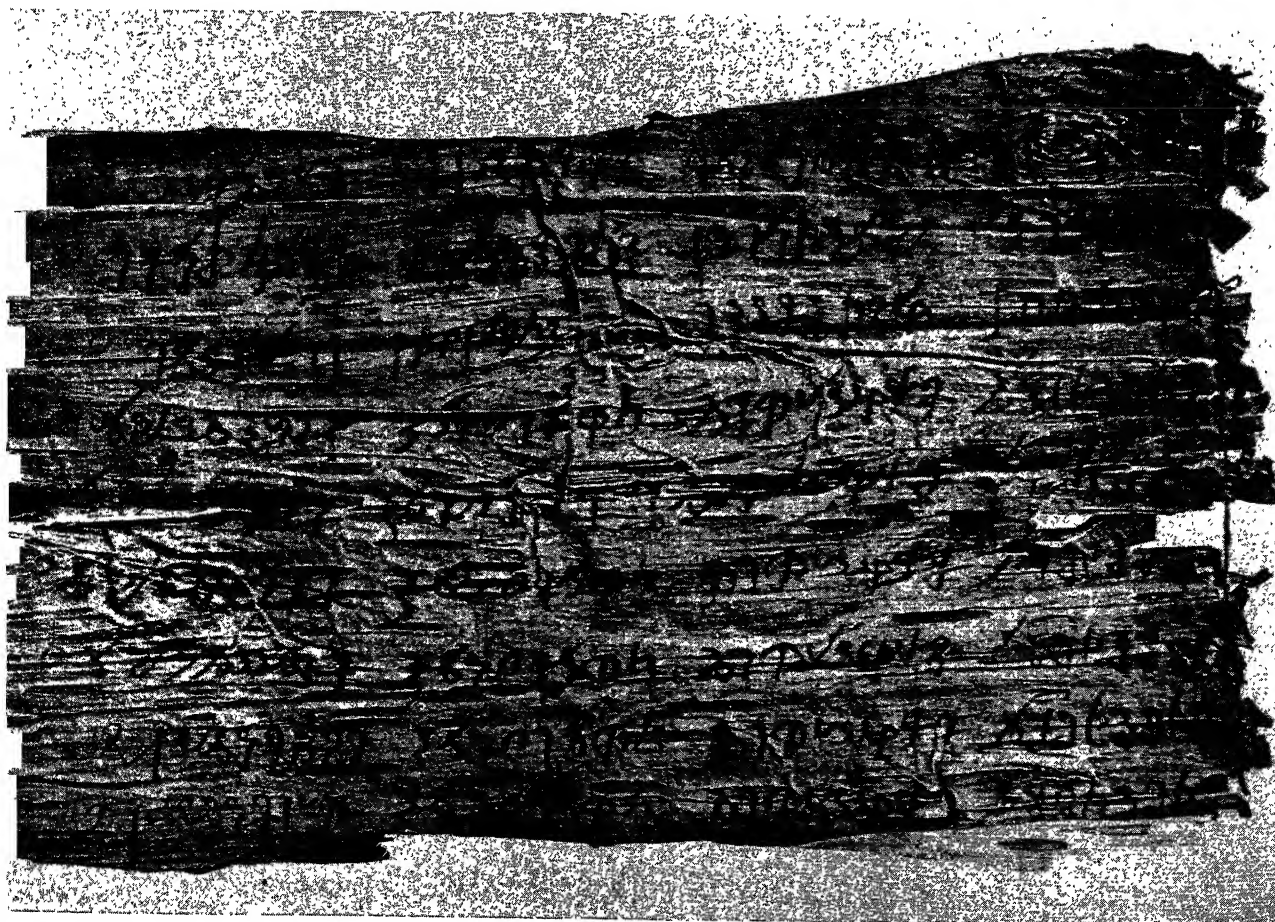


13 Flying  
Divinities,  
Bāmiyān





15-16 Fragments of the  
Manuscript of the  
*Dhammapada* in  
Kharoṣṭhī Script,  
Central Asia

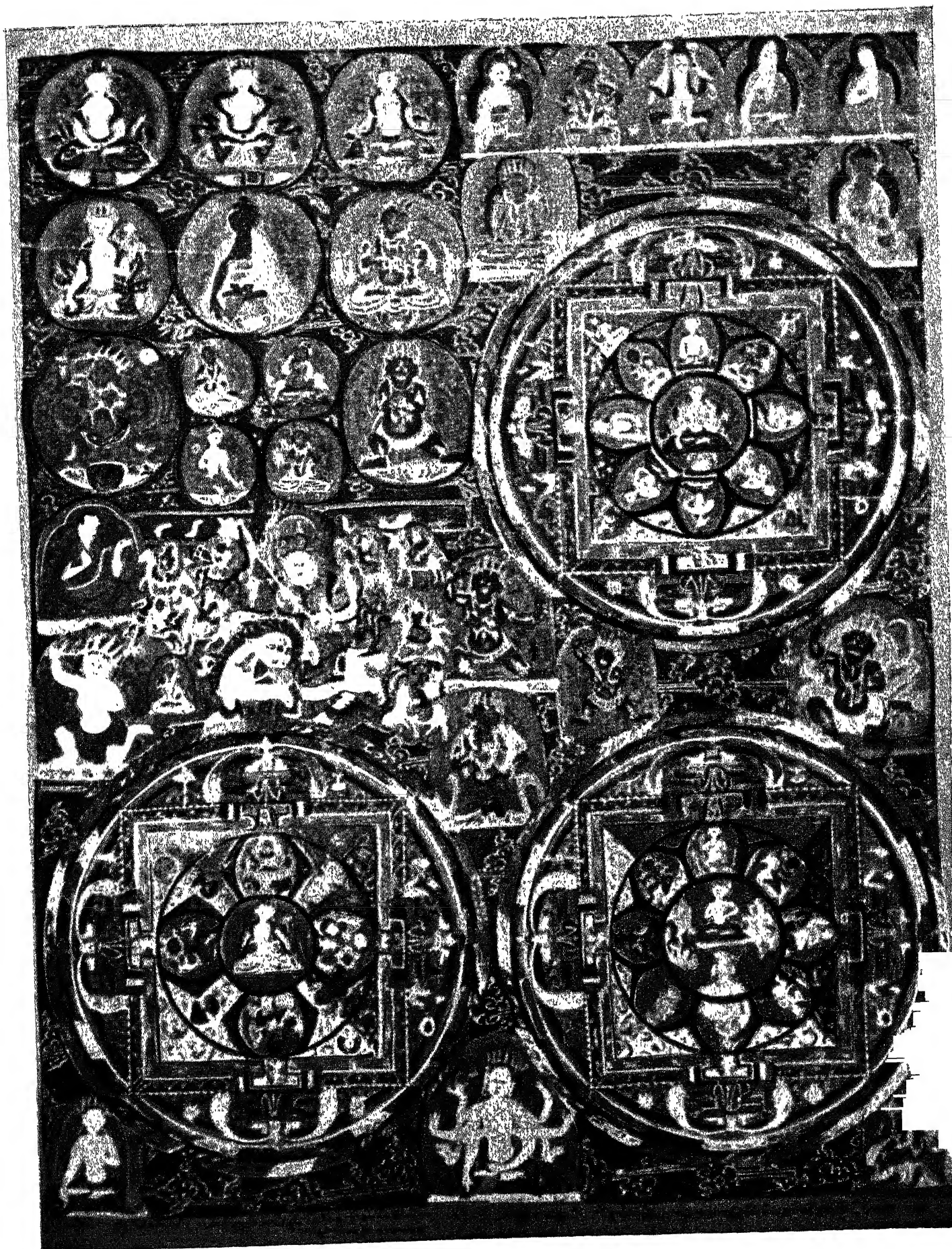






I Buddha attended by two acolytes, Tibet

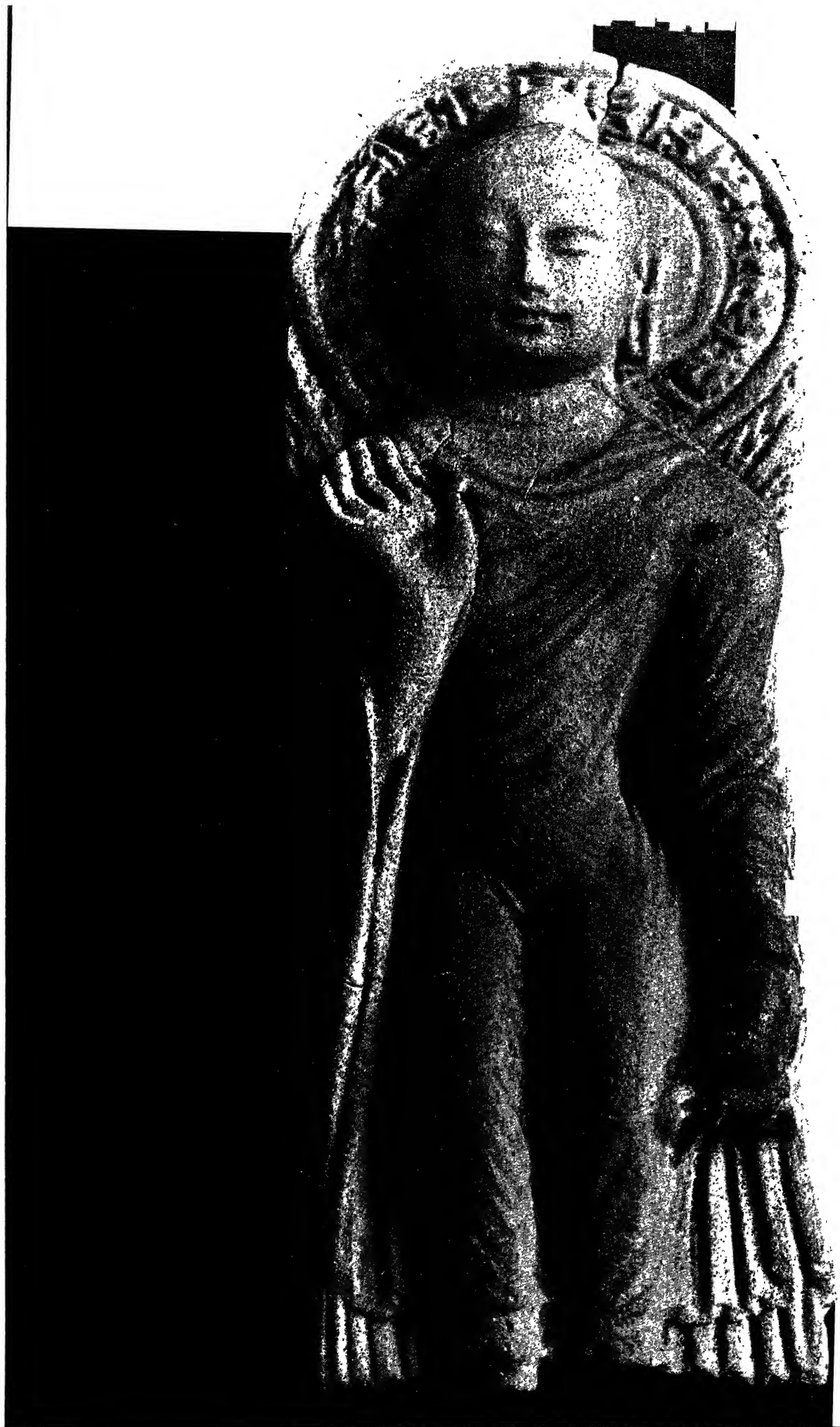




II Magic Mandalas, Tibet







**附錄**

18 Fragments of the Manuscript  
of the *Saddharmapundarika*  
in upright Gupta Script of  
calligraphic type, Central Asia



19 Buddha with auspicious symbols, probably from Balawaste, Central Asia





20 Bodhisattva Avalokitesvara,  
Chien Fo-Tung, Tun-Huang, China

21 Dharmapāla Vajrapāṇi,  
Chien Fo-Tung, Tun-Huang, China





22 Buddha, Cave III, Yun-Kang, China

OPPOSITE PAGE:  
24 Bodhisattva, China

23 Seven Buddhas with Śākyamuni in the  
centre, Cave X, Yun-Kang, China













26 Bodhisattva, China





27 Five Pagoda  
Temple, Pek-  
ing, China



28 Hōryūji Temple, Japan





III Scenes from  
Buddha's Life, Chien  
Fo-Tung, Tun-Huang





IV Buddha with his  
Alms Bowl, Chien  
Fo-Tung, Tun-Huang







V The Orchestra, Tun-Huang







VI The Paradise of Amitābha, Tun-Huang









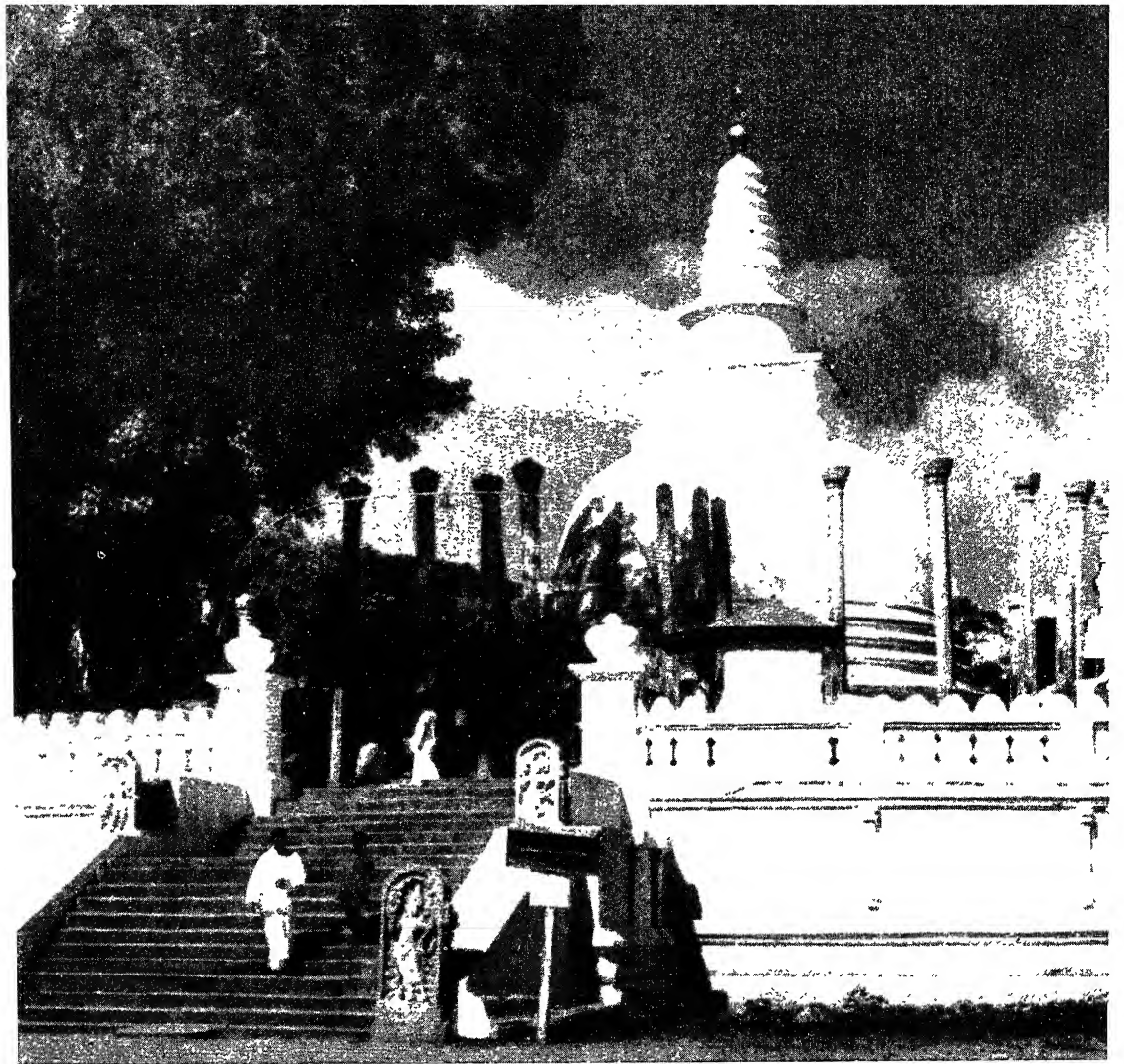


31 Amida, Konkaikō-myōji, Kyōto, Japan

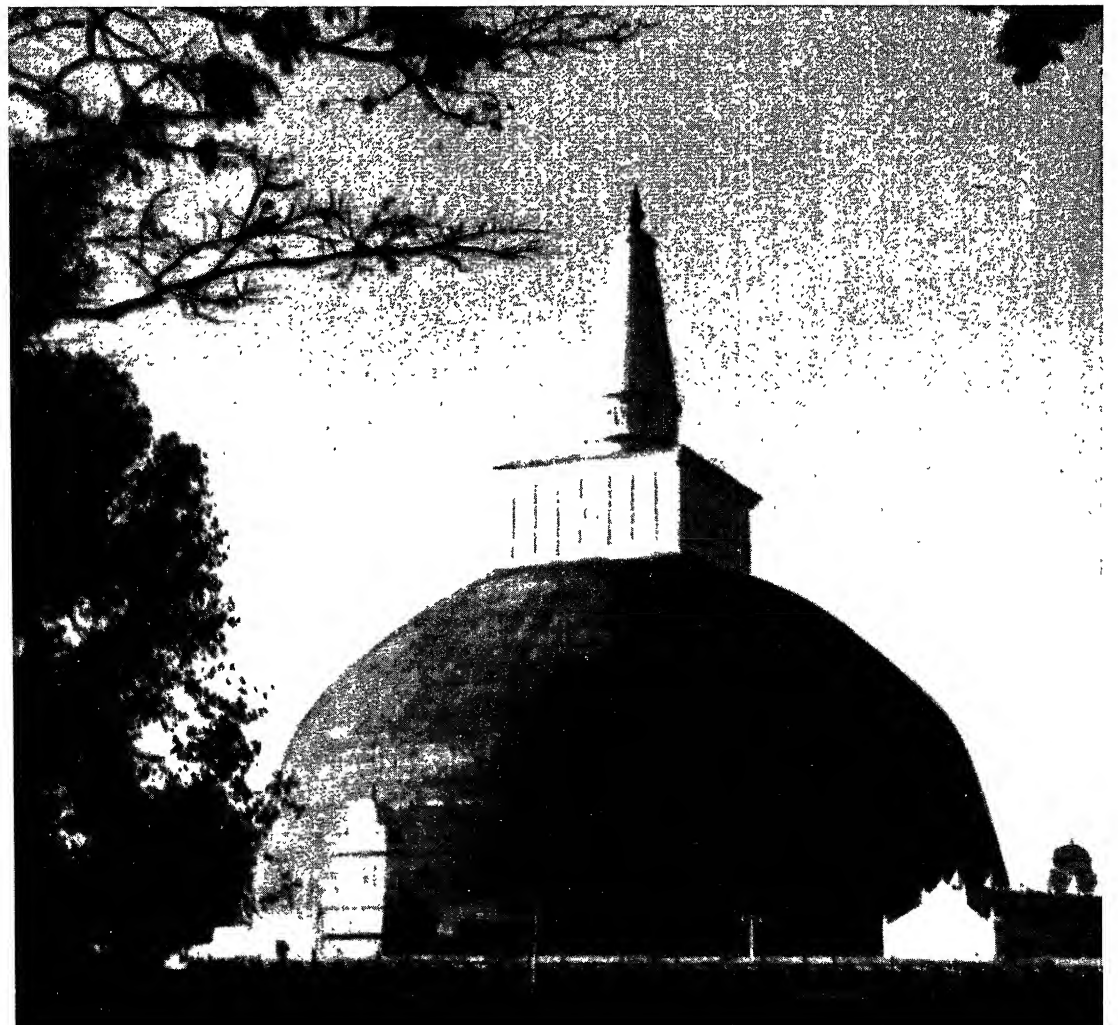




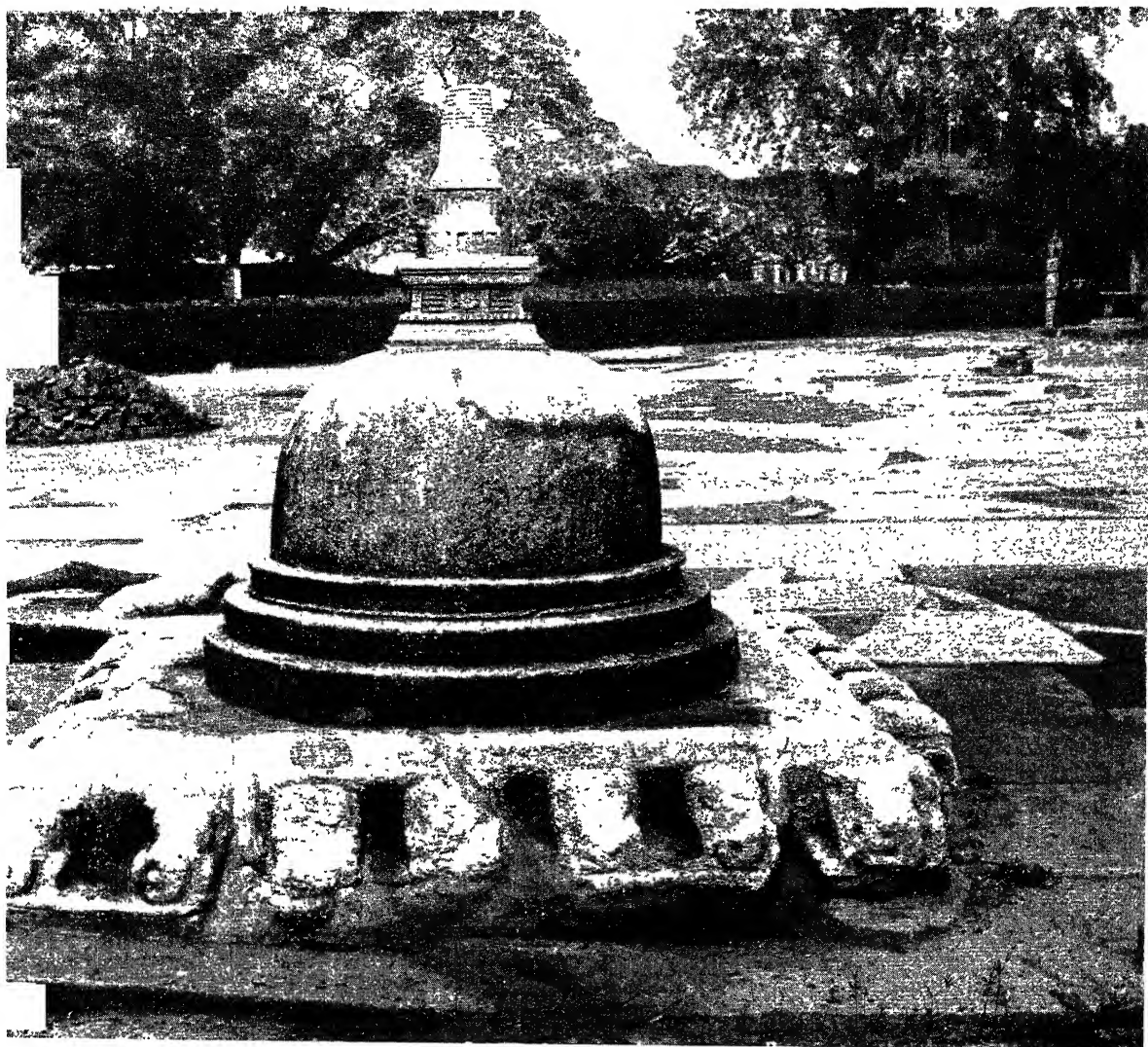




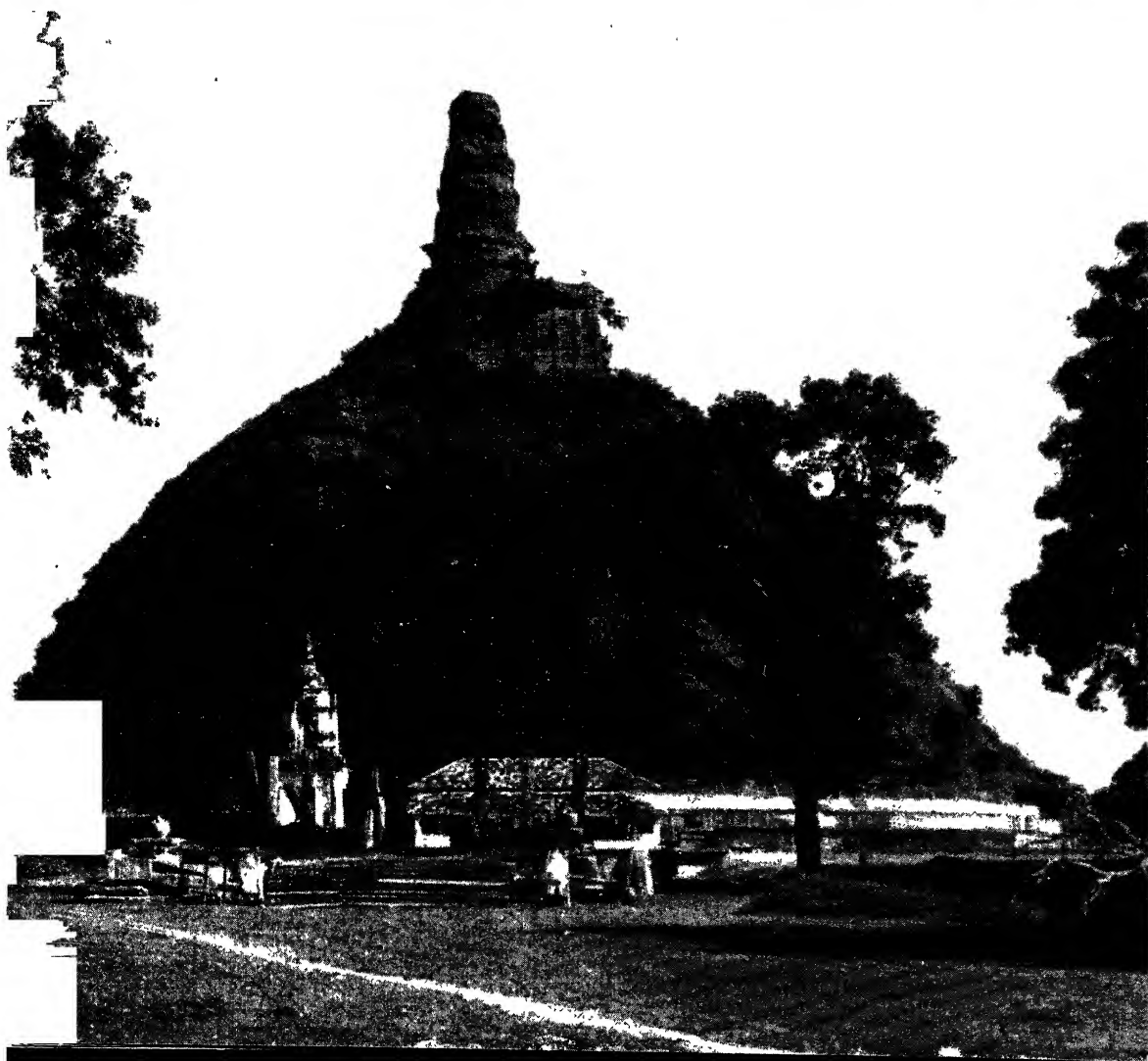
33 Thūpārāma Dagoba,  
Anurādhapura, Ceylon



34 Ruwanweli Dagoba,  
Anurādhapura, Ceylon



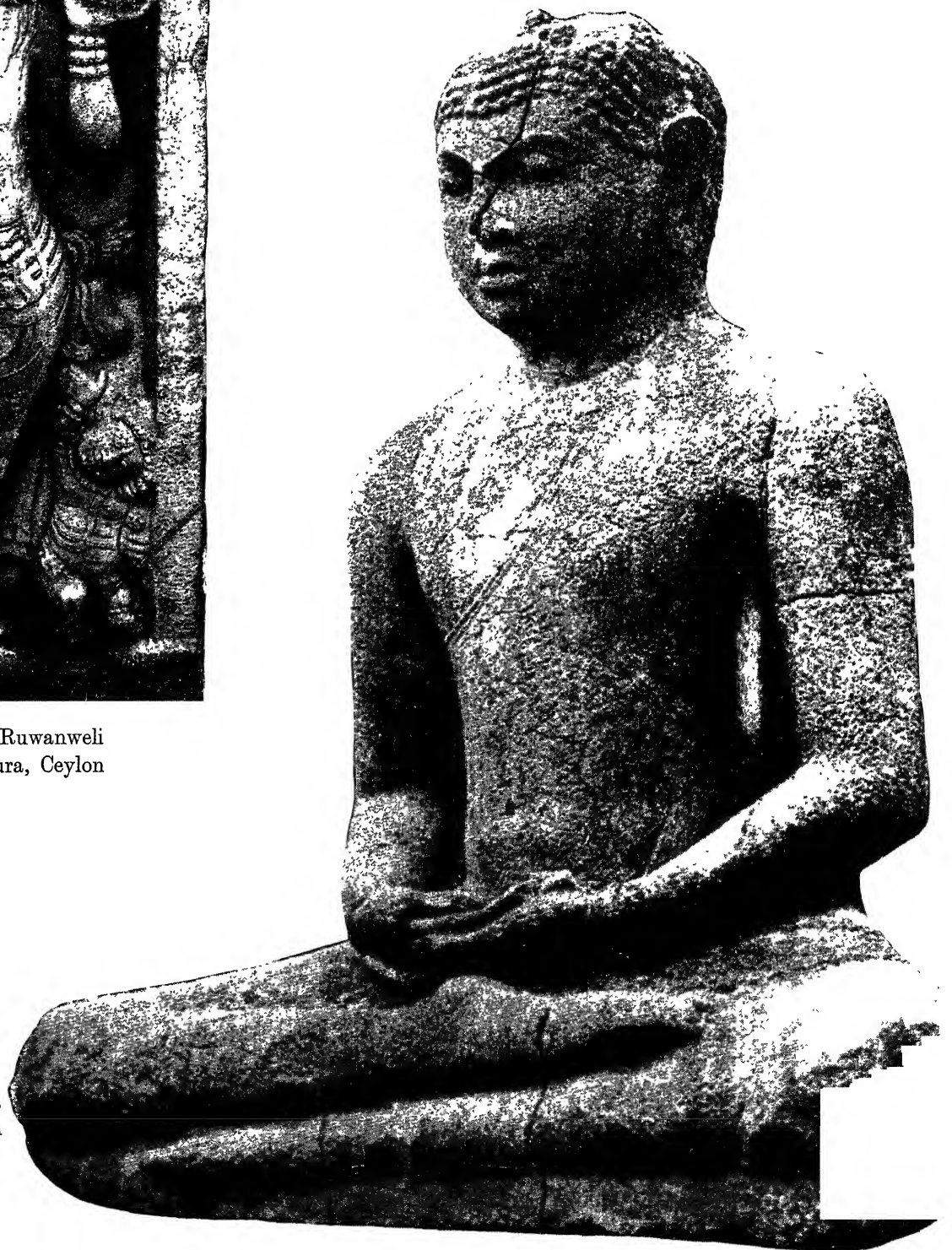
35 Dedicatory  
Stūpa, Ruwan-  
weli, Anurādhā-  
pura, Ceylon



36 Abhayagiri  
Dagoba,  
Anurādhapura,  
Ceylon



37 Nāga Door-keeper, Ruwanweli  
Vihāra, Anurādhapura, Ceylon



38 Buddha in Meditation,  
Anurādhapura, Ceylon





39 Apsaras, Sigiriya, Ceylon









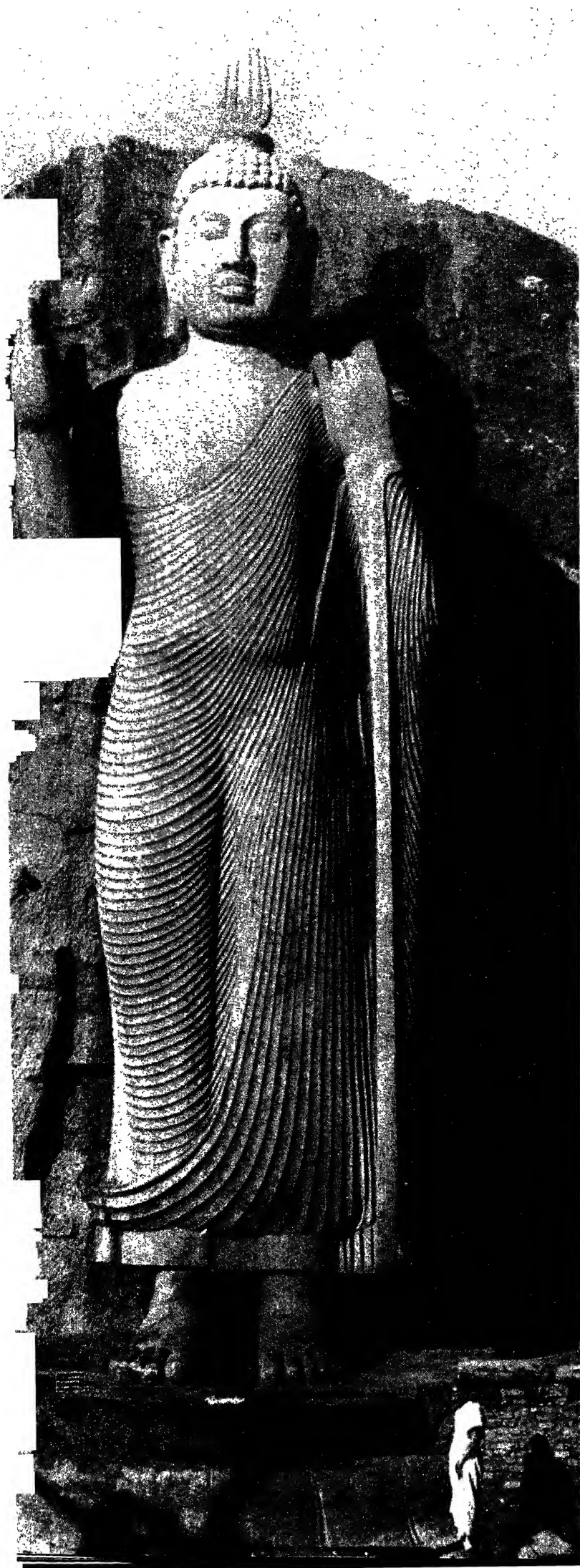
VIII Apsaras, Sīgiriya, Ceylon





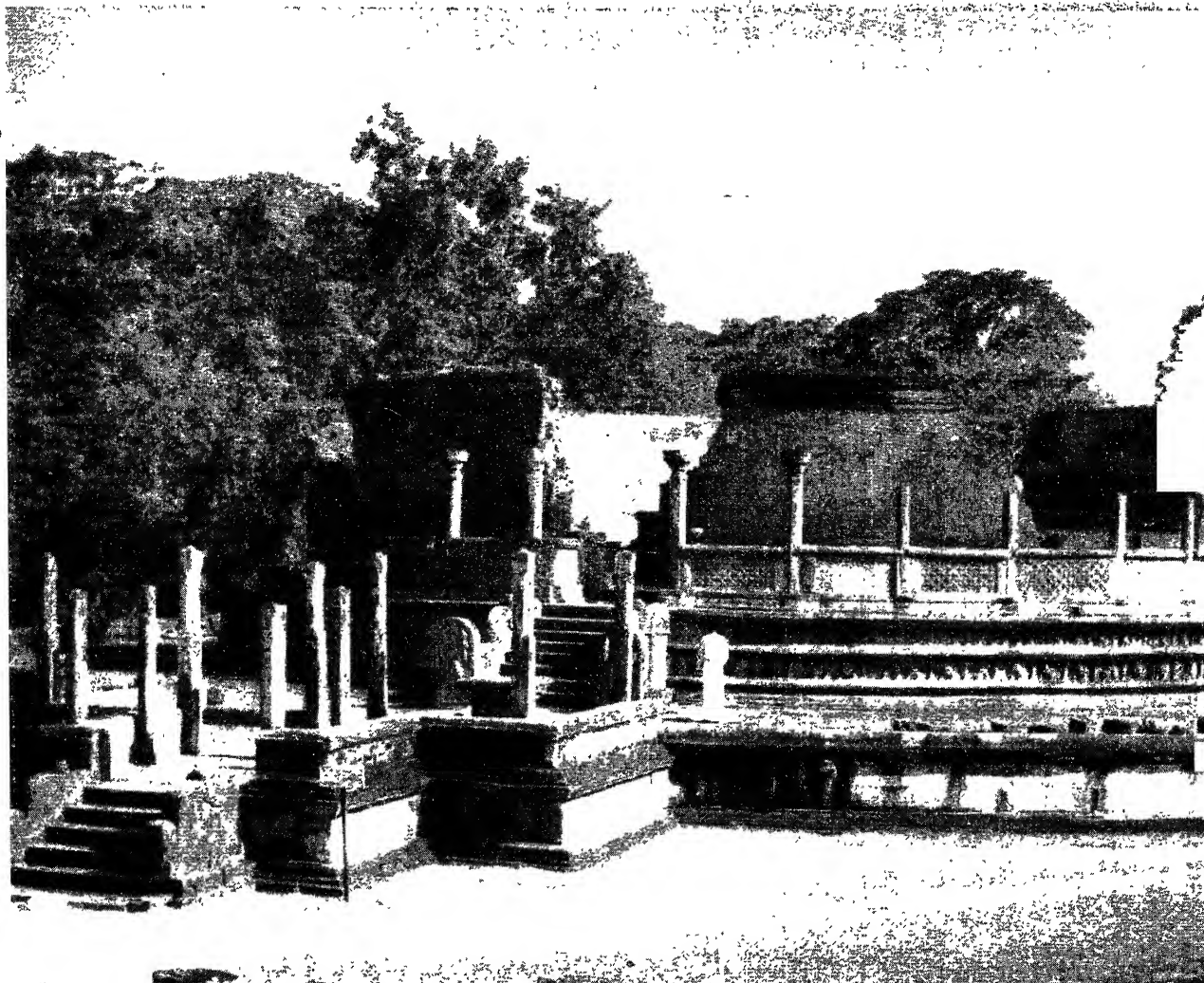


41 Buddha, Āwkana, Ceylon



42 Bodhisattva, Anurādhapura, Ceylon



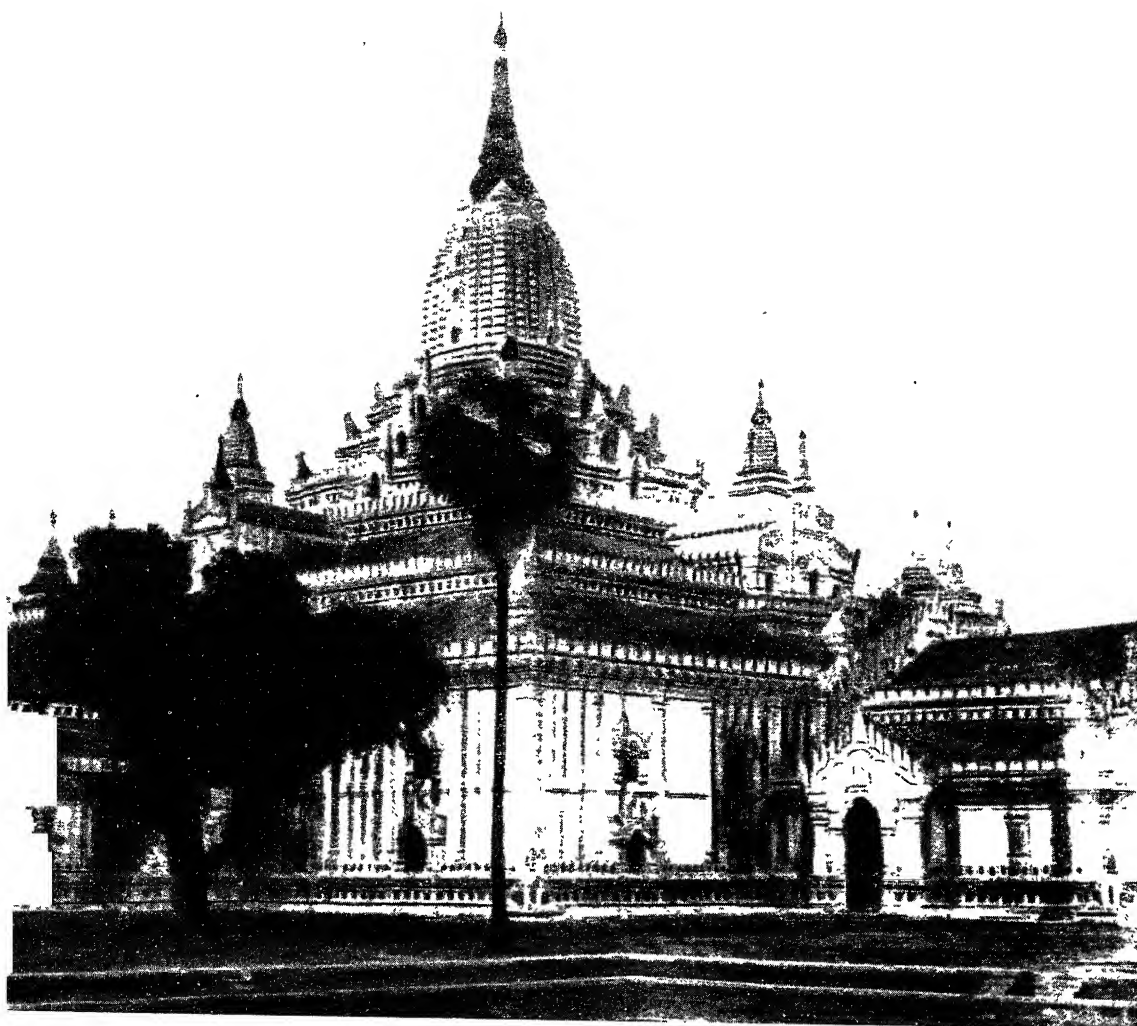


43 Vaṭa-dā-ge,  
Polonnāruwa,  
Ceylon



44 Ngakywe  
Nagaung,  
Pagan, Burma

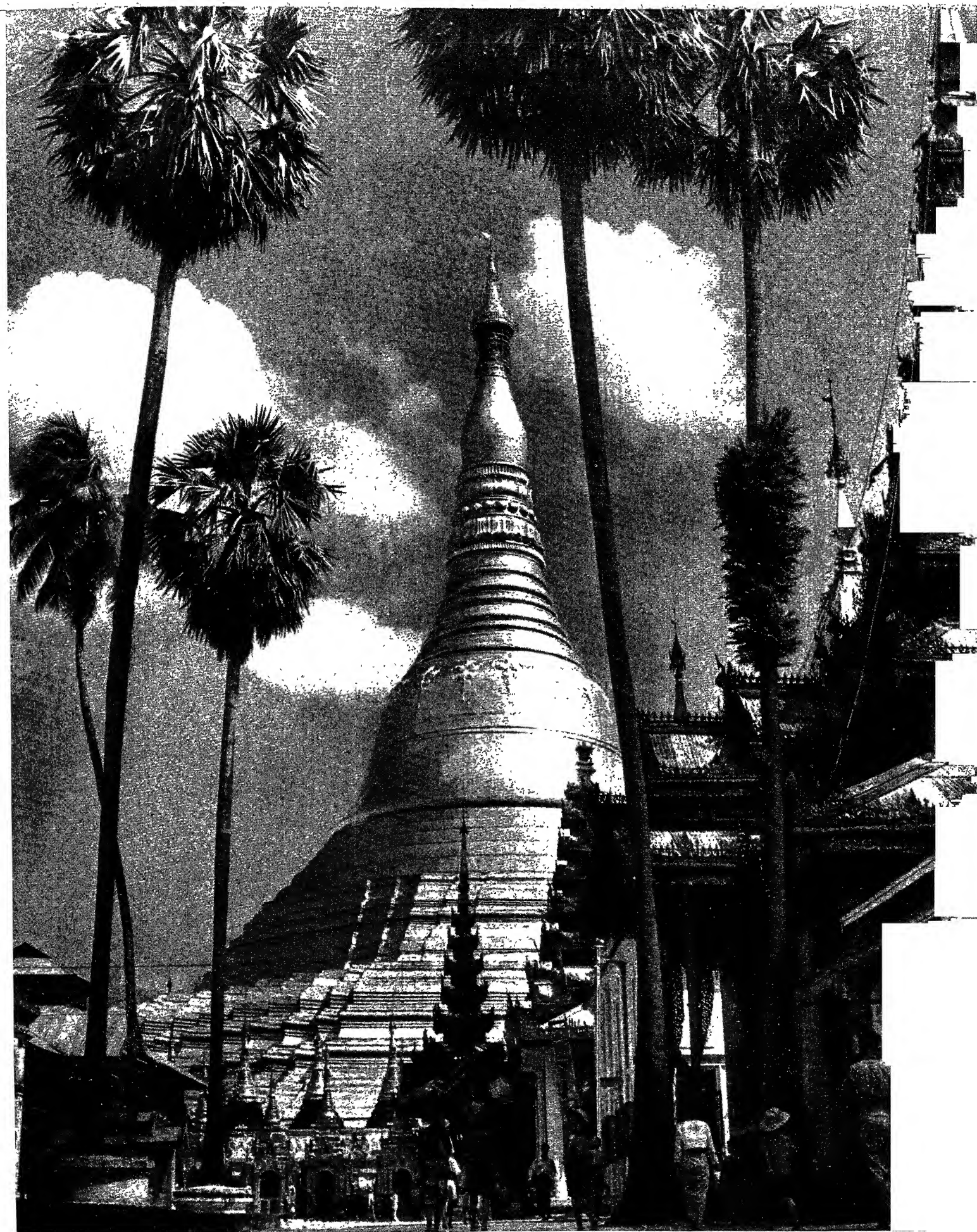
45 Ānanda Temple,  
Pagan, Burma



46 Mingalazedi,  
Pagan, Burma







47 Shwedagon, Rangoon, Burma

OPPOSITE PAGE :  
50 Head of Buddha, Siam



48 Bodhisattva, Jaiyā, Siam

49 Head of Buddha,  
P'rapatom, Siam









e Entrance to the Angkor  
at Temple, Cambodia



2 Angkor Wat  
Temple, Cambodia





53 Mucalinda Buddha, Cambodia



54 (ABOVE RIGHT) Buddha, Kompong Cham, Viet Nam



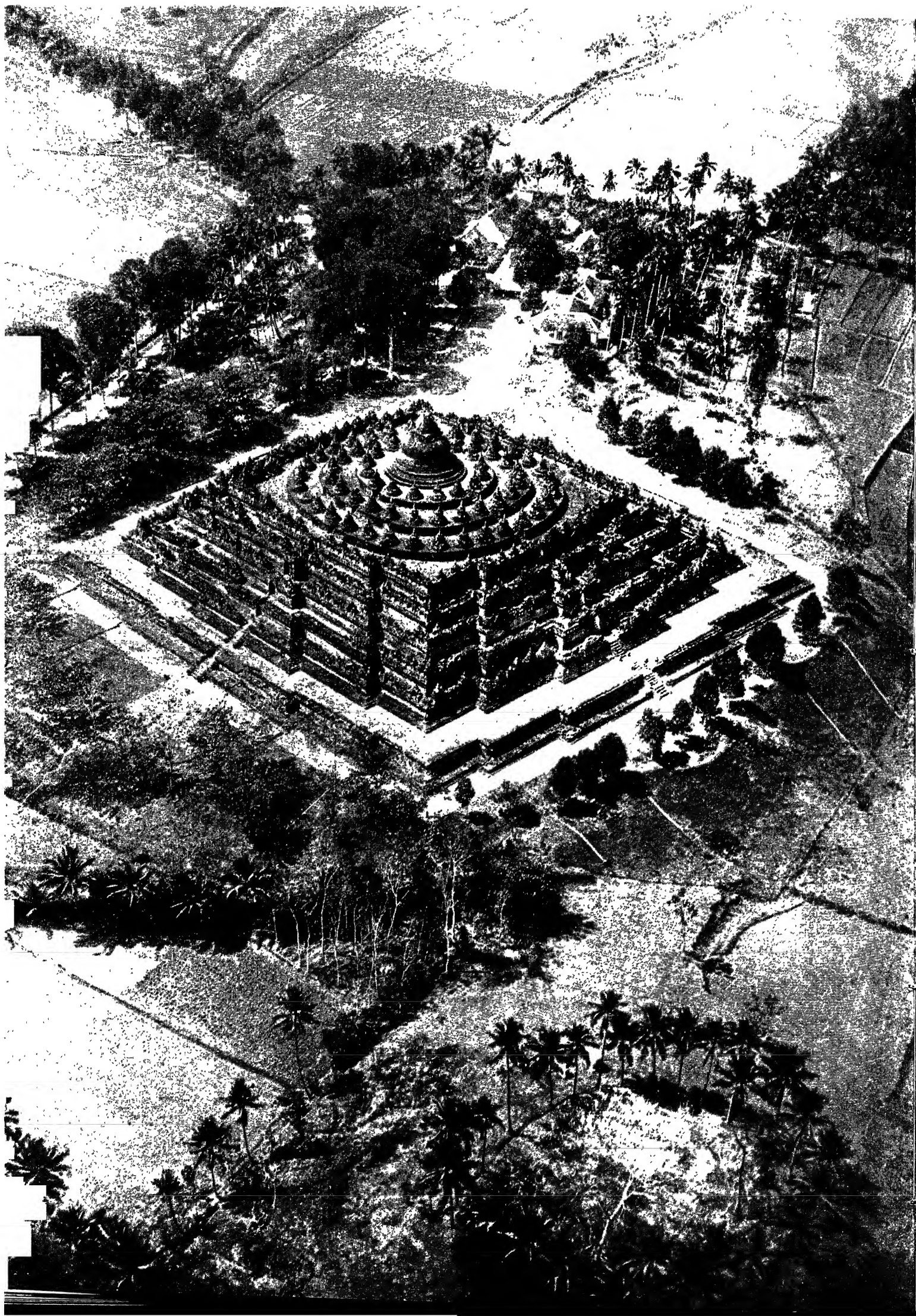
55 Head of Buddha, Angkor Wat, Cambodia



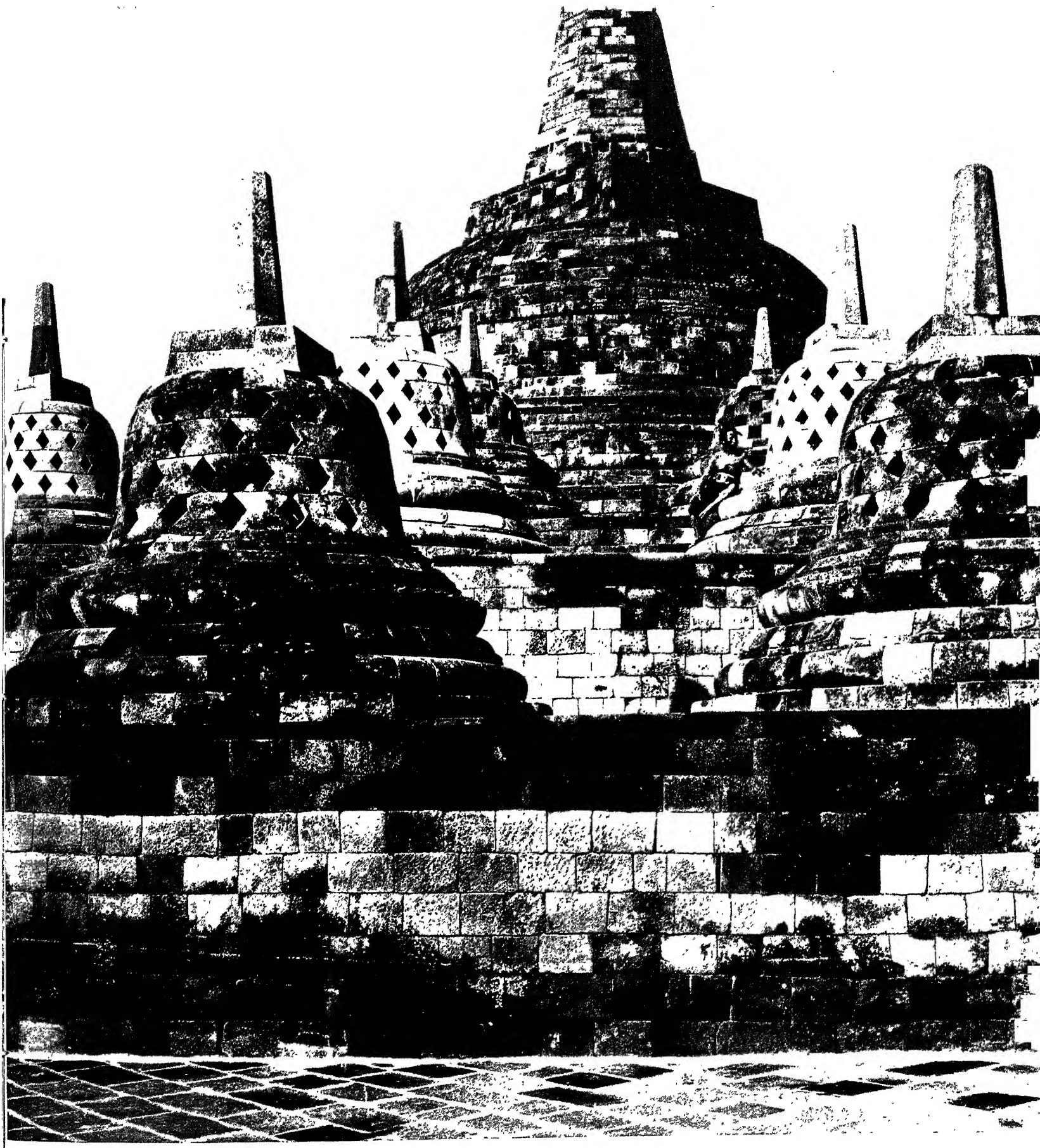
56 Buddha, Dong-Duong, Campā











59 The Upper Terraces and Terminal Stūpa, Borobudur, Jāvā

OPPOSITE PAGE :

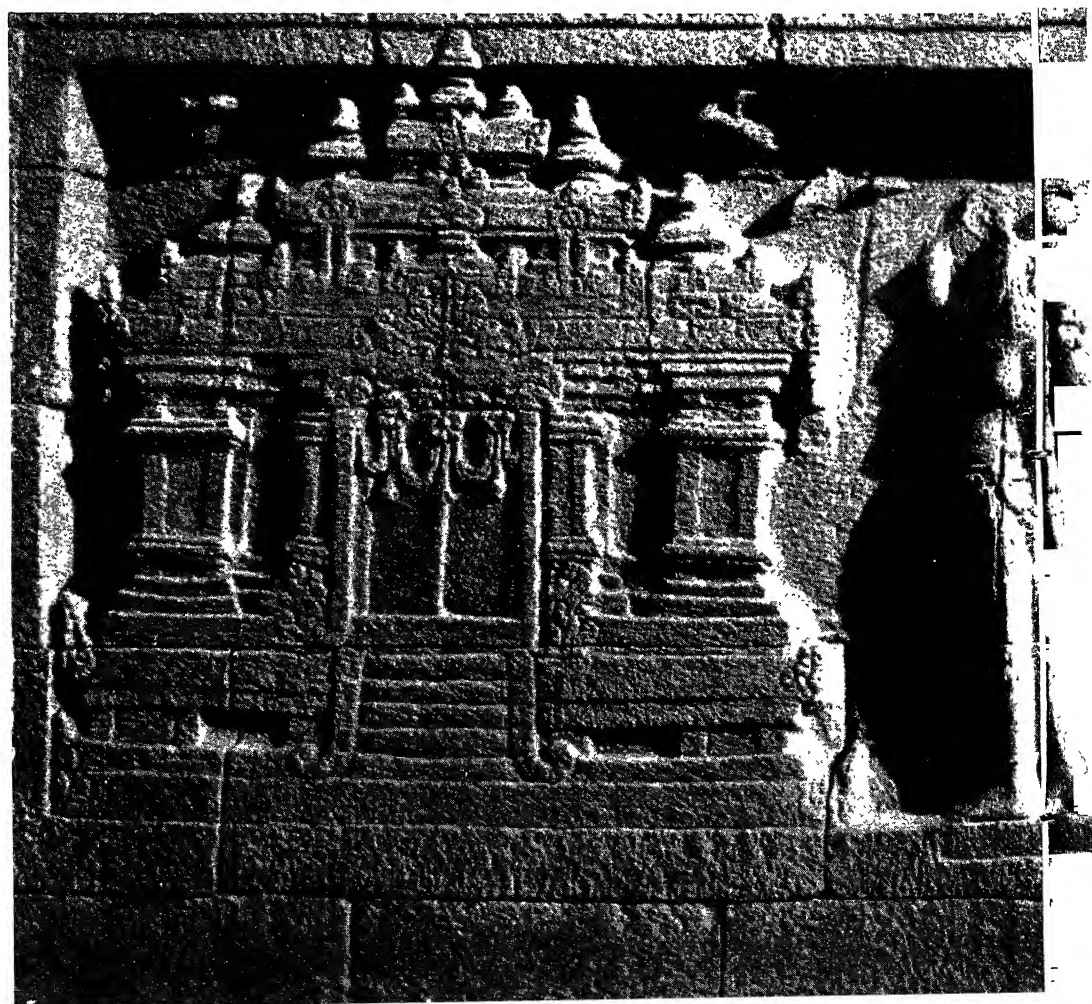
58 An Aerial View of the  
Stūpa at Borobudur, Jāvā





60 The Ruru Jātaka, Borobudur, Jāvā

OPPOSITE PAGE:  
61 The Mahākapi Jātaka,  
Borobudur, Jāvā



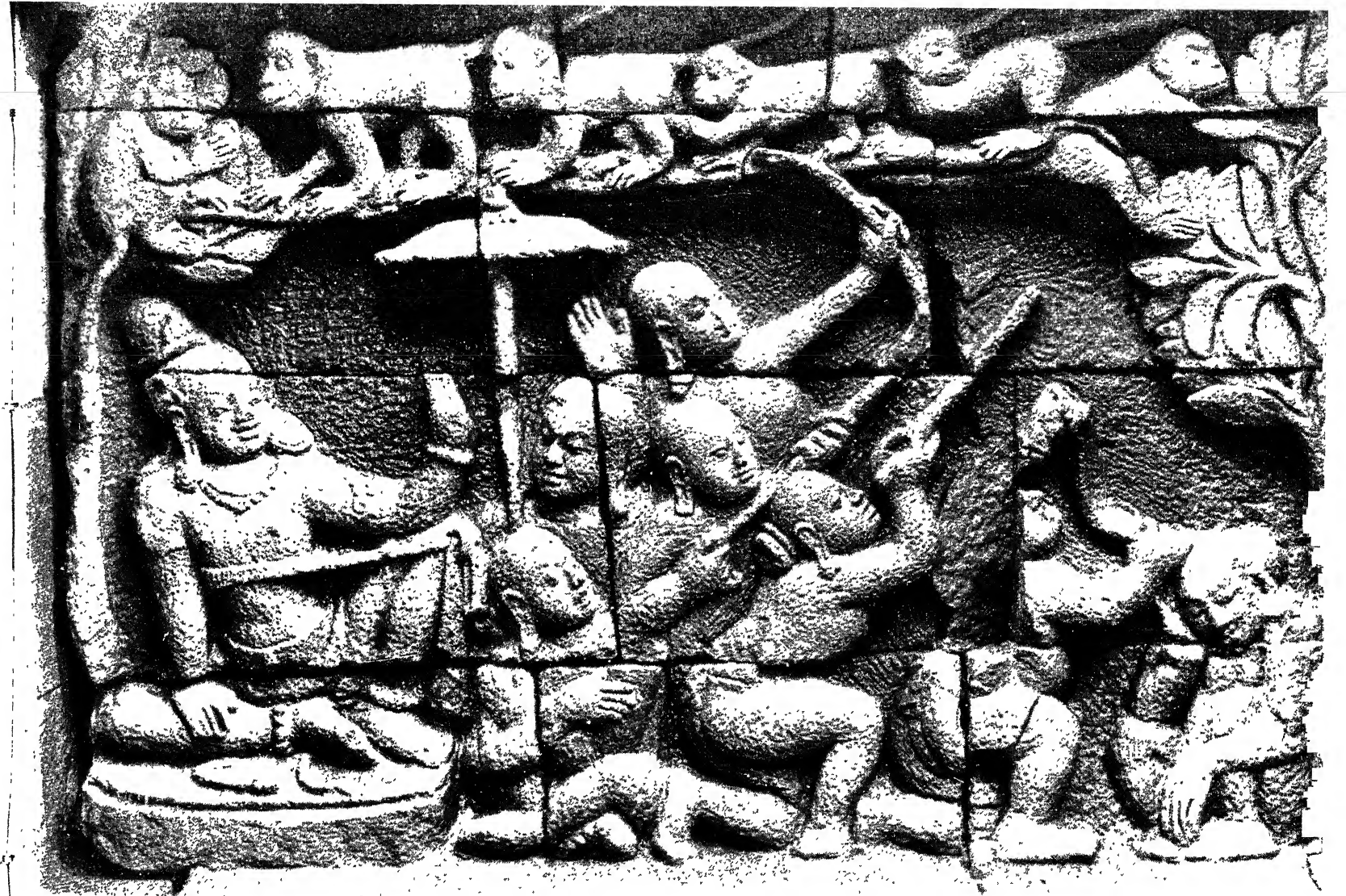
62 Sudhana and the Kinnarīs  
drawing the water, Borobudur





60 The Ruru Jātaka, Borobudur, Jāvā

OPPOSITE PAGE:  
61 The Mahākapi Jātaka,  
Borobudur, Jāvā



62 Sudhana and the Kinnarīs  
drawing the water, Borobudur





63 The Temple, Caṇḍi Mendut, Jāvā





64 Buddha, Caṇḍi Mendut, Jāvā

65 Bodhisattva, Caṇḍi Mendut, Jāvā





## VII

ENDURING INFLUENCE OF BUDDHISM





ज्ञानेनाकाशकल्पेन धर्मान्यो गगनोपमान् ।  
ज्ञेयाभिन्नेन संबुद्धस्तं वन्दे द्विपदां वरम् ॥  
अस्पर्शयोगो वै नाम सर्वसत्त्वसुखो हितः ।  
अविवादोऽविरुद्धश्च देशितस्तं नमाम्यहम् ॥

Who has perfectly understood the elements of existence (dharma) that are like the sky, through the knowledge (jñāna) which is not different from its object (jñeya) and is also like the sky, to him, to the greatest of men, I pay my homage.

I salute him (who has) taught the philosophy of non-attachment which conduces to happiness of all beings and is beneficial and free from dispute and opposition.

गौडपादकारिका  
४, १-२

*Gauḍapāda-kārikā*  
4, 1-2

प्राणाघातान्निवृत्तिः परधनहरणे संयमः सत्यवाक्यं  
काले शक्त्या प्रदानं युवतिजनकथामूकभावः परेषाम् ॥  
तृष्णास्रोतोविभङ्गो गुरुषु च विनयः सर्वभूतानुकम्पा  
सामान्यः सर्वाशास्त्रेष्वनुपहतविधिः श्रेयसामेष पन्थाः ॥

Abstention from harming living beings ; abstention from taking the property of another ; truth in speech ; charity according to one's means but at the right time ; observing silence when another person's wife is being mentioned ; cessation of the stream of desire ; respect to elders ; compassion for all beings,—this code of conduct is common to and enjoined by all systems,—this is the path to bliss.

भर्तृहरि-नीतिशतक

*Bhartṛhari-Nīti-śataka*

ना मैं जानूँ सेवा बंदगी, ना मैं घंटा बजाई ।  
 ना मैं मूर्त धरी सिंघासन, ना मैं पुट्ट चढाई ।  
 ना हरि रीझै जपतप कीन्हें, ना काया के जारे ।  
 ना हरि रीझै धोती छांड़े, ना पांचों के मारे ।  
 दया राखि धरम को पालै, जगन्सों रहे उदासी ।  
 अपना-सा जिव सब को जानै, ताहि मिलै अविनासी ।  
 सहै कुशब्द बाद को त्यागै, छांड़ै गर्व-गुमाना ।  
 सत्त नाम ताही को मिलिहै कहै कबीर सुजाना ॥

I do not ring the temple bell :  
 I do not set the idol on its throne :  
 I do not worship the image with flowers.  
 It is not the austerities that mortify the flesh which are pleasing  
 to the Lord,  
 When you leave off your clothes and kill your senses, you do not  
 please the Lord :  
 The man who is kind and who practises righteousness, who remains  
 passive amidst the affairs of the world, who considers all creatures  
 on earth as his own self,  
 He attains the Immortal Being, the true God is ever with him.  
 Kabīr says : "He attains the true Name whose words are pure,  
 and who is free from pride and conceit."

कबीर-वाणी

*Kabīr-vāṇī*

मन हठ बुद्धि केतिआ केते वेद विचार  
 केते बन्धन जीआ के गुरु मुख मोक्षद्वार  
 सच्चो उरै सब को ऊपर सच आचार

Many the dogmas, many the philosophies,  
 Many the revelations of the scriptures ;  
 Manifold such fetters of the mind.  
 But the saints who seek the gates of salvation  
 Seek truth—for truth is higher than all these.  
 And higher still is truthful conduct.

गुरु नानक

Guru Nānak



न धनं न जनं न सुन्दरीं कवितां वा जगदीश कामये ।  
मम जन्मनि जन्मनीश्वरे भवताद्भक्तिरहेतुकी त्वयि ॥

Lord ! I desire neither riches, nor retinue, nor a beautiful damsel, nor the poetic muse. In birth after birth, let me have, O Lord, only devotion to thee—devotion which seeks nothing.

श्री श्री शिक्षाष्टकम्—चैतन्य

*Śrī Śrī Śikṣāṣṭakam*—Caitanya

जें का रंजलें गांजलें । त्यासि ह्याणे जो आपुलें ॥१॥  
॥ ध्रु ॥ तो चि साधु ओळखावा । देव तेथेंचि जाणावा ॥६॥  
मृदु सबाह्य नवनीत । तैसें सज्जनाचें चित्त ॥२॥  
ज्यासि आपंगिता नाही । त्यासि धरी जो हृदयीं ॥३॥  
दया करणें जे पुत्रासी । ते चि दासा आणि दासी ॥४॥  
तुका ह्याणे सांगूं किती । तो चि भगवंताची मूर्ती ॥५॥

He who calls 'my own' any being which is oppressed and afflicted, him alone recognise as a saint ; only there will you realise God's presence. The mind of a good man is like butter, soft without and within. He who takes to his heart those whom no one befriends ; he who shows the same affection to his servants as he shows to his son ; Tukā says—what more need I say ?—he is the very image of God.

तुकाराम—३४७

Tukārāma—347

I

But I say that we are all calling on the same God. Jealousy and malice need not be. Some say that God is formless, and some that God has form. I say, let one man meditate on God with form if he believes in form, and let another meditate on the formless Deity if he does not believe in form. What I mean is that dogmatism is not good. It is not good to feel that my religion alone is true and other religions are false.

The Gospel of Śrī Rāmakṛṣṇa,  
ed. by Śwami Nikhīlananda,  
*pp.* 558-559

I venture to suggest, in all humility, that if India reaches her destiny through truth and non-violence, she will have made no small contribution to the world peace for which all the nations of the earth are thirsting.

Gandhiji, *Young India*,  
1931

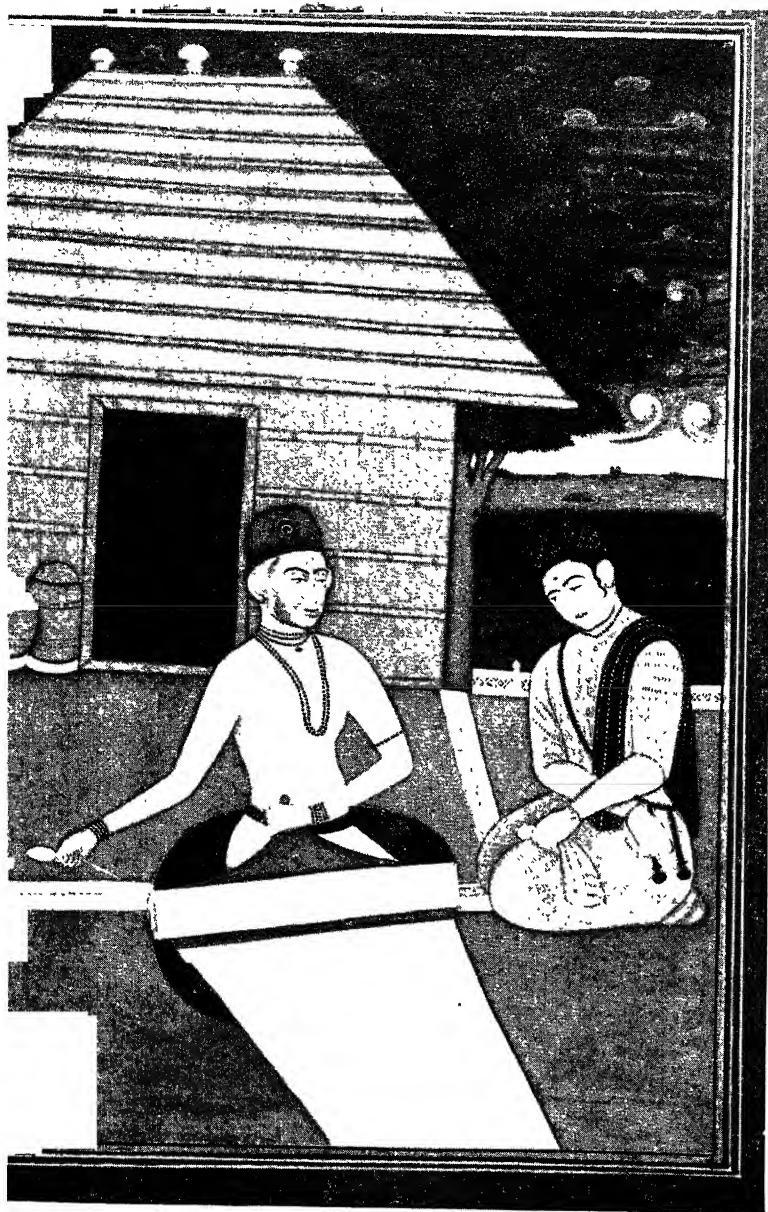


1 Śaṅkarācārya

2 Rāmānuja







3 Kabir

4 Guru Nānak



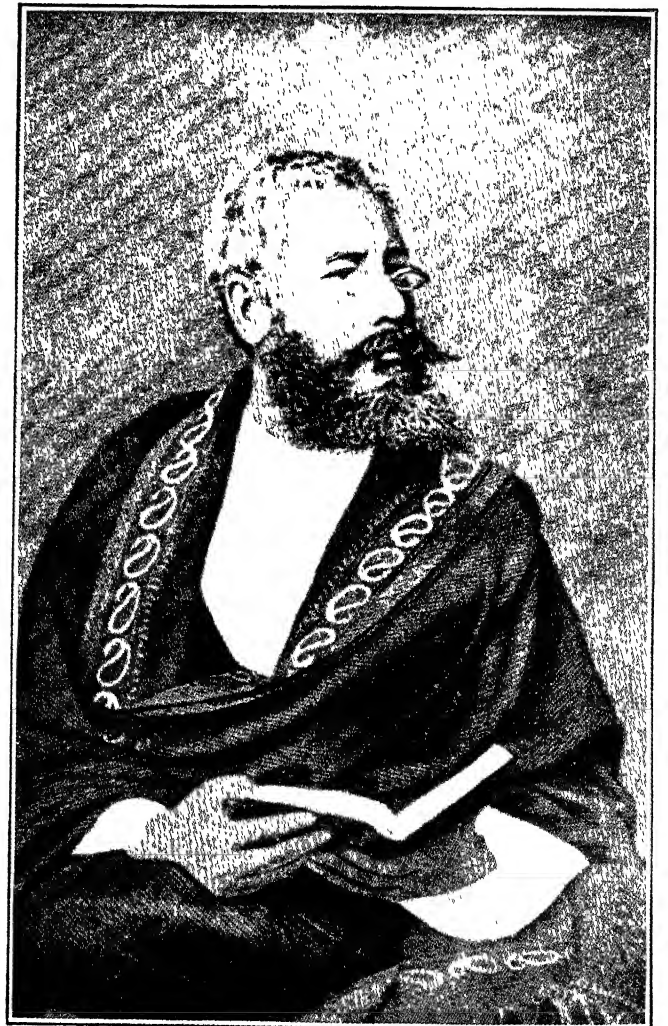




6 Pāṇḍurāṅga

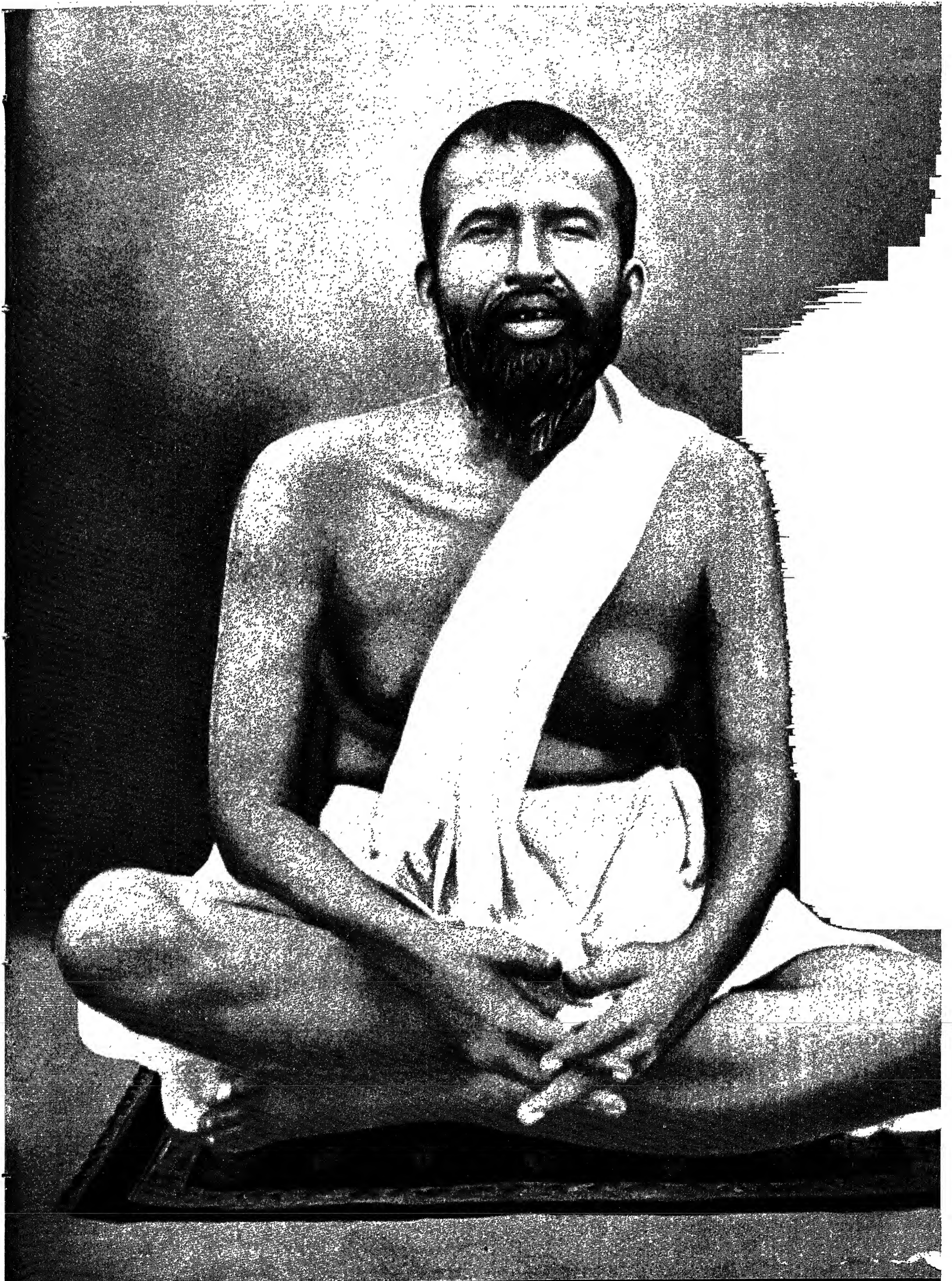


7 Tukārāma



8 Devendranath Tagore







14 Gandhiji nursing Parachure Sastri

OPPOSITE PAGE:  
16 The Lone Pilgrim

15 Gandhiji in a prayer meeting in a  
disturbed village in Noakhali











# NOTES





## I BACKGROUND

*Rāma. Bronze, South India, 10th century A.D., Government Museum, Madras*

Rāma, the embodiment of human virtue, is regarded by the Hindus as the seventh incarnation of Viṣṇu. He belonged to the family of the Ikṣvākus of the Solar Dynasty. Gautama Buddha also speaks of his descent from Ikṣvāku (Okkāka) and describes his gotra as Āditya (Sun).

1. *Rāma redeeming Ahalyā. Stone, Deogarh, c. 6th century A.D., National Museum, New Delhi*

*This panel represents the story of Ahalyōddhāra or the redemption by Rāma of Ahalyā, who had sinned against her husband. Rāma's brother, Lakṣmaṇa and his guru, Viśvāmitra with a rosary in his hand are also in the panel.*

This is one of the classical instances in Bhāgavata dharma of a sinner being admitted to grace.

2. *Sacrificial Stake. Stone, Isāpur, Mathurā, 2nd century A.D.*

*In accordance with the requirements of the texts, this stake is octagonal except for the lower portion which is square. It bears an inscription recording that it was set up by one Droṇala, the son of Rudrīla, a Brāhmana of the Bharadvāja gotra, on the occasion of the Dvādaśa sacrifice performed by him during the reign of Shāhī Vāsiṣka.*

Such stakes were employed to tie animals at Vedic sacrifices and were in use even before the time of Buddha.

3. *The Mahābhārata War : the battle between Yudhiṣṭhira and Jayadratha. Terracotta, Ahicchatrā, 5th century A.D., National Museum, New Delhi*

*The warriors, both mounted on a chariot, are engaged in an archery combat. Both are distinguished by their respective standards. Yudhiṣṭhira's standard bears a crescent while Jayadratha's has a boar.*

The Mahābhārata War marked the end of the Dvāpara epoch and ushered in the present epoch of Kali or strife. The epic story of the Mahābhārata depicts a society which was guided primarily by the principle of retribution and brings out the futility of violence. The Mahābhārata War disorganised Hindu society and

left the minds of men in ferment. This led to a quest for the abiding values of life which were explored by the Upaniṣads and simplified and established by Buddha.

4. *San̄karṣaṇa. Stone, Mathurā, 2nd century B.C., State Museum, Lucknow*

*San̄karṣaṇa, the elder brother of Kṛṣṇa Vāsudeva, is seen with the distinguishing symbols, a club (musala) in his right hand and a plough (hala) in the left.*

5. *Nara-Nārāyaṇa. Stone, Deogarh, c. 6th century A.D., National Museum, New Delhi*

This panel, which represents the penances of Nara and Nārāyaṇa in a hermitage, demonstrates the gradual dominance of the spiritual practices of asceticism and meditation over the cult of Vedic sacrifice.

6. *The Bhāgavata Inscription mentioning the names of San̄karṣaṇa and Vāsudeva. Stone, Ghosūṇḍī, 2nd century B.C.*

This inscription records the erection of an enclosing wall round the stone object of worship called Nārāyaṇa-vāṭikā for the divinities San̄karṣaṇa and Vāsudeva (by one Sarvatāta, who was a devotee of Bhagavat). The Bhāgavata cult, which Ranade describes as "the fragrant flower of the Hindu religion", was propounded by Kṛṣṇa Vāsudeva, the author of the *Bhagavad Gītā*. It had grown into a popular religious movement by the 6th century B.C., as is evident from the Pāṇini sūtra, Vāsudevārjunābhyām Vun (cf. the quotation on the point). Its subsequent popularity is testified to by Patañjali's *Mahābhāṣya*, the Bhāgavata inscriptions, and other literary and archaeological material.

7. *The Ṛṣi instructing his Pupils. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*The inscription engraved on the top reads : 'Dighatapasi sise anusāsati', i.e. 'the Dīrghatapasvin, or the ascetic who had practised penance for long, instructs his pupils.'*

This panel is symbolic of the Upaniṣadic way of teaching.

8. *Ascetic in a Cave. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*The inscription on the top reads: 'Jaṭila-sabhā', i.e. 'the assembly of the ascetics with matted hair.'*

This is symbolic of monastic meditation.

9. *Hermitage Scene. Stone, Mathurā, 1st century B.C., Archaeological Museum, Mathurā*

*On the left are two monks, the elder one feeding a crow and the younger resting. By his side are a fire-altar and water-pot. In the middle of the panel are a pair of deer frolicking on a rocky surface between the trees. Another ascetic is seen at the extreme right.*

The sylvan atmosphere that this relief conveys was typical of the dwellings of ṛsis.

10. *Hermitage Scene. Stone, Mathurā, 1st century B.C., Archaeological Museum, Mathurā*

*A typical anchorite with beard and matted hair is seen here in a leaf-thatched hut with four companions—a dove, a crow, a kneeling doe and a coiled snake.*

This is symbolic of the harmony that existed between great thinkers and Nature.

11. *A Teacher addressing an Assembly. Stone, Mathurā, 1st century B.C., Archaeological Museum, Mathurā*  
 12. *Vipaśyī Buddha. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*  
 13. *Viśvabhū Buddha. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*  
 14. *Krakucchanda Buddha. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*  
 15. *Kanakamuni Buddha. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*  
 16. *The Nigalva Pillar Inscription of Aśoka recording the enlargement by him of the Stūpa of Kanakamuni to double its size. Stone, 3rd century B.C.*  
 17. *Kāśyapa Buddha. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

These sculptures record a tradition according to which there was a succession of Buddhas. This is also confirmed by the above mentioned Aśokan inscription. The Jaina tradition of Tīrthāṅkaras is similar in many respects.

The presence of Buddha is indicated only by symbols in the early art of India. Similarly, each of the past Buddhas mentioned above, is represented through his respective Bodhi tree as seen here. The Pātali tree (*Bignonia Suaveolens*) stands for Vipaśyī, the Sāla (*Shorea Robusta*) for Viśvabhū, the Śirīṣa (*Acacia Sirisa*) for Krakucchanda, the Udumbara (*Ficus Glomerata*) for Kanakamuni and the Nyagrodha (*Ficus Indica*) for Kāśyapa.

18. *Pārśva. Bronze, c. 1st century A.D., Prince of Wales Museum, Bombay*

*This image shows Pārśva in the Kāyotsarga attitude with the serpent emblem beside him.*

Pārśva, who flourished in the 8th century B.C., is regarded as the twenty-third Jaina Tīrthāṅkara.

19. *Pārśva. Stone, Mathurā, 1st century A.D., State Museum, Lucknow*

*Pārśva is seated in meditation, protected by a snake with seven hoods (Nāga Dharaṇendra).*

With Pārśva's name are associated the four fundamental principles constituting the basic code of conduct, namely, truth, non-violence, non-taking of other's property and non-acquisitiveness (cāturyāma dharma, Satya, Ahimsā, Asteya and Aparigraha). These were later embodied in Buddhism.

20. *Mahāvīra. Stone, 2nd century A.D., State Museum, Lucknow*

Mahāvīra, the last of the Tīrthāṅkaras of the Jainas, and a senior contemporary of Buddha, laid emphasis on ascetic life.

21. *Śākyamuni Buddha. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*Śākyamuni is represented here through his Bodhi tree (Aśvattha).*

## II BODHISATTVA'S LIFE

1. *Buddha's Life in Epitome*. Bronze, Kurkihar, Bihar, 9th century A.D., Patna Museum, Patna

The halo as seen here formed part of a Buddha image. It represents in miniature the following important scenes from Buddha's life:

- Left : (1) *The Birth of Buddha*  
 (2) *The Subjugation of Nālāgiri* as suggested by the attitude of Buddha's right hand  
 (3) *Preaching*  
 Top : *The Mahāparinirvāṇa*  
 Right : (1) *Preaching*  
 (2) *Buddha with his right hand in Varadamudrā* (attitude of offering blessing)  
 (3) *Buddha receiving honey* (from a monkey at Vaiśālī) as suggested by the attitude of his hands

2. *Buddha's Life in Epitome*. Limestone, Amarāvati, Government Museum, Madras

This depicts (from the bottom) the Great Departure, Māra's Attack and Bodhisattva's Enlightenment, the First Sermon and the Mahāparinirvāṇa of Buddha, symbolized through a stūpa.

3. *Buddha's Life in Epitome*. Stone, Sārṇāth, 5th century A.D., Indian Museum, Calcutta

The scenes from Buddha's life represented here are : the Birth of Buddha, the First Bath, (Nāga kings, Nanda and Upānanda are seen pouring water), Māra's Attack and Bodhisattva's Enlightenment, the First Sermon and the Mahāparinirvāṇa. The Buddha figures at the sides, shown in different mudrās, seated and standing on lotuses, represent the Great Miracle of Śrāvastī.

4. *Buddha's Life in Epitome*. Stone, Sārṇāth, 5th century A.D., National Museum, New Delhi

This sculpture depicts a large number of scenes from Buddha's life.

- Bottom panel : (1) *Māyā's Dream* (the descent of a white elephant into the womb of Māyā and the Birth of Buddha)

- (2) *The infant Buddha being bathed by Nāga kings, Nanda and Upānanda*

- Middle panel : (1) *The Great Departure*  
 (2) *Chandaka receiving the royal robes and ornaments from his Master*  
 (3) *The Bodhisattva cutting off his hair*  
 (4) *Sujātā's Offering*  
 (5) *Bodhisattva in conversation with Nāga Kālrika*  
 (6) *Bodhisattva's Meditation*

- Upper panel : (1) *Māra's Attack, Bodhisattva's Enlightenment* and (2) *Buddha's First Sermon*

The topmost portion which probably represented the Buddha's Parinirvāṇa has broken off.

5. *Buddha's Life in Epitome*. Stone, 9th century A.D., Nālandā

This depicts the scenes of Buddha's Birth, Enlightenment and Preaching.

6. *Buddha's Life in Epitome*. Stone, Bengal, c. 10th century A.D., Museum of Fine Arts, Boston

- Left : (1) *The Birth of Buddha*  
 (2) *The Subjugation of Nālāgiri*, repeated earlier  
 (3) *Preaching*

Top : *The Mahāparinirvāṇa*

- Right : (1) *Preaching*  
 (2) *Buddha in Varadamudrā*  
 (3) *Buddha receiving honey* (from a monkey at Vaiśālī) as suggested by the attitude of his hands

Middle: *Bodhisattva's Enlightenment*

7. *Buddha's Life in Epitome*. Painting, Nepal, c. 18th century A.D., Hodgson Collection, Institut de France, Paris



The scenes represented here, are the Encounters, the Great Departure, the Cutting of the Hair, Māra's Attack and Bodhisattva's Enlightenment.

(This was the favourite method employed by Buddhist artists for compendiously presenting the salient incidents of Buddha's life.)

8. *The Bodhisattva in the Tuṣita Heaven. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

The panel shows the Bodhisattva seated on a throne in the Tuṣita heaven, while the gods around him beseech him to appear on earth to preach the Dharma to mankind.

9. *The Bodhisattva in the Tuṣita Heaven. Stone, Borobudur, 8th century A.D.*

The Bodhisattva is shown here in a pavilion seated on a throne with apsaras on either side. The musical instruments in the hands of the gods are indicative of the *tūrya-dhvani* amidst which he was requested to descend to earth for the salvation of mankind.

Buddhist legends recount that, before his advent in this world, Gautama Buddha was a Bodhisattva or Buddha potentia in the Tuṣita heaven. It was at the request of the Tuṣita gods that he agreed to descend to earth to preach the Dharma for the salvation of mankind. He considered the time, continent, country and family in which he would choose to be born for the last time and decided that his mother should be queen Māyā and his father Śuddhodana, the chief of the Śākya clan of Kapilavastu in Jambudvīpa.

According to the story in the *Nidāna-kathā*, it was the time of the festival of the full moon in the month of Āṣāḍha (June-July). For seven days preceding the full moon, queen Māyā watched the festival, avoiding all intoxicants and spending her time in giving alms and listening to scriptures. On the seventh night she dreamt that four divine kings carried her in her bed to the Himālayas. Their queens bathed her with the water of the lake Anotattā to free her from human stain, clothed her in heavenly raiments and anointed her with celestial perfumes. The Bodhisattva then appeared in the form of a white elephant and entered her right flank.

10. *Māyā's Dream : the four guardian kings of the quarters placing her in her couch on the Manosilā plateau. Stone, Ānanda Temple, Pagan, Burma, 11th century A.D.*
11. *Māyā's Dream : the queens of the four guardian kings of the quarters bathing her with the water of the lake Anotattā. Limestone, Amarāvati, 2nd century A.D., Government Museum, Madras*
12. *Māyā's Dream : the queens of the four guardian kings of the quarters adorning her with heavenly garments. Stone, Ānanda Temple, Pagan, Burma, 11th century A.D.*

13. *Māyā's Dream : the queens of the four guardian kings of the quarters anointing her with celestial perfumes. Stone, Ānanda Temple, Pagan, Burma, 11th century A.D.*

14. *Māyā's Dream : the descent of a white elephant (Bodhisattva) into her womb. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

15. *Māyā's Dream : the descent of a white elephant (Bodhisattva) into her womb. Stone, East Gate, Stūpa I, Sāñcī, 1st century B.C.*

16. *Māyā's Dream : the scene of conception represented without the elephant. Limestone, Amarāvati, 2nd century A.D., British Museum, London*

17. *The Descent of the Bodhisattva in divine form. Stone, Borobudur, 8th century A.D.*

The Borobudur reliefs are based upon the *Lalitavistara*, and the Bodhisattva is, therefore, shown here in divine form.

18. *King Śuddhodana visiting Māyā in the Āśoka Grove. Limestone, Amarāvati, 2nd century A.D., Government Museum, Madras*

On waking from her dream, Māyā went to the Āśoka Grove, and sent for king Śuddhodana. The sculpture shows the king's arrival on a horse. The queen is seen at her toilet in the courtyard of a building within the Āśoka Grove.

19. *King Śuddhodana visiting Māyā in the Āśoka Grove. Stone, Borobudur, 8th century A.D.*

This relief presents a similar but fuller treatment of the previous theme, the notable difference being that the king is shown here as having used for his journey an elephant instead of a horse, as in the Amarāvati medallion.

20. *Māyā relating her Dream to the King and asking for its interpretation. Stone, Borobudur, 8th century A.D.*

The centre of the panel shows the king and the queen, each seated on a throne. The queen's hands are joined in adoration as she relates her dream to the king and asks for its interpretation :

"Like unto snow and silver, with six tusks, his limbs as firm as diamonds and full of beauty, a splendid noble elephant has entered my womb. Discover the meaning of this dream for me."

21. *The Interpretation of the Dream. Limestone, Amarāvati, 2nd century A.D., British Museum, London*

The panel shows the Brāhmaṇas (who were called to interpret the dream) seated close to King Śuddhodana. Queen Māyā is seated on a stool by the king's side.

The Brāhmaṇas interpreted the dream to them thus: "A great son shall be born unto you. Two paths lie before the child to be. If he stays at home, he will be a universal monarch. If he leaves his home, he will be a Buddha."

22. *Māyā proceeding to the Lumbinī Garden. Stone, Borobudur, 8th century A.D.*

Towards the end of the 10th lunar month when the time of her confinement drew near, Queen Māyā requested the king to allow her to go to her parents' home at Devadaha; the king agreeing, Māyā set out on her journey in a palanquin accompanied by a number of women, including her sister Mahāprajāpatī Gautamī. The present relief shows a detailed treatment of this theme.

Queen Mahāmāyā on the way to her father's house wished to stop at the Lumbinī Grove which, according to the Chinese pilgrim Fa-hien, was 50 li (some ten miles) to the east of Kapilavastu. As the queen stood, with her right hand on a bough of sāla tree, the throes of birth came upon her. The Bodhisattva appeared from the right side of his mother and was received at once by the gods of the quarters and later by men. He then came down from their hands and took seven steps, exclaiming triumphantly: "I am the foremost of the world, I will reach the highest heaven. This is my last birth, I will cross the ocean of existence."

The date of Buddha's birth is not definitely known. According to a Siṃhalese reckoning the event took place in 623 B.C.

23. *The Birth of Buddha and the Seven Steps. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

On the left of the panel stands Māyā, holding the branch of a sāla tree. A royal umbrella with two fly whisks indicates the presence of the Bodhisattva while the water-pot at the bottom shows the bathing of the child. The right side of the panel denotes the four Mahārājas holding a long piece of cloth with tiny foot marks indicating the seven steps of the Bodhisattva.

24. *The Birth of Buddha and the Seven Steps. Schist, Gandhāra, 3rd-4th century A.D. Indian Museum, Calcutta*

The Bodhisattva emerges from the right side of his mother as she stands holding the branch of a sāla tree. Śakra receives him on a golden cloth. Behind Śakra is the god Brahmā. The child is seen in the foreground taking seven steps.

25. *The Birth of Buddha and the Seven Steps. Schist, Gandhāra, 3rd-4th century A.D. Patna Museum, Patna*

The treatment is similar to the preceding one. The musical instruments at the top of the panel indicate the rejoicing of the gods at the birth of the Bodhisattva.

26. *The Birth of Buddha and the Seven Steps. Nālandā, 11th century A.D., Indian Museum, Calcutta*

As shown here, the birth is attended not only by Indra and Brahmā, but also by Viṣṇu. The seven steps are indicated by the lotuses on which the Bodhisattva stands.

## COLOUR PLATES

I. *The Birth of Buddha. Wall-painting, Cave II, Ajanta, 5th century A.D.*

II. *The Birth of Buddha and the First Bath attended by Brahmā, Indra and Śiva. Painting on a wooden cover of a manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Professor S. K. Saraswati's Collection, Calcutta*

III. *Māra's Attack and Temptation. Wall-painting, Cave I, Ajanta, 7th century A.D.*

27. *The Birth of Buddha and the Seven Steps. Tibetan banner, c. 18th century A.D. Musée Guimet, Paris.*

The atmosphere of the Sāla Grove is vividly represented here. The seven lotuses symbolize the steps taken by Buddha immediately after his birth.

28. *The Bath and the Return from Lumbinī. Schist, Gandhāra, 3rd-4th century A.D., Indian Museum, Calcutta*

The right side of the panel shows the Bodhisattva being bathed by Indra and Brahmā. The return of Māyā from Lumbinī in a bullock cart with the child is shown in the middle. The extreme left shows the city musicians welcoming the mother and child to Kapilavastu.

As stated in the Nālaka Sutta of the Sutta-nipāta, Asita was a sage dwelling in the Himālayas. When he found that there was rejoicing in the heaven of the thirty-three gods, he asked what the occasion was. Upon being told that the Bodhisattva had been born in the Lumbinī Garden for the salvation of the world, he hastened to Kapilavastu and asked Śuddhodana to show him the child. When it was presented to him, he predicted that the child would be a perfectly accomplished Buddha. At the same time, he wept at the thought that he himself would not live long enough to hear his doctrine and advised his nephew, Naradatta, to become a disciple of Buddha. He paid homage to the child, before departing.

29. *The Visit of Asita. Limestone, Amarāvati, 2nd century A.D., British Museum, London*

The present sculpture shows Asita holding the infant Buddha (represented by a piece of cloth with footmarks) in the palace of Śuddhodana. His nephew, Naradatta, is also present in the scene.

Asita's visit was a popular theme with artists both in India and abroad.

30. *The Visit of Asita. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*The treatment is similar to the preceding one.*

31. *The Visit of Asita. Stone, Ānanda Temple, Pagan, Burma, 11th century A.D.*

According to legend King Śuddhodana held the child before Asita so that he might salute the sage. Asita, realizing that the child was the future Buddha placed the child's feet on his head. The present relief is a vivid representation of this episode.

Five days after the birth, the Bodhisattva is stated to have been given the name of Siddhārtha. One hundred and eight Brāhmaṇas were invited to the naming ceremony. While all others examining the sign on the body of the child said that he would be either a universal monarch or a Buddha, Kaundinya prophesied only Buddhahood for him.

32. *Casting the Horoscope. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*The left side of the panel shows King Śuddhodana and Queen Māyā, while on the right are the fortune-tellers. One of the sages (at the bottom) is engaged in writing down the predictions. The person carrying a water-jug seems to be Indra.*

33. *The Ploughing Festival and the First Meditation. Schist, Gandhāra, 3rd-4th century A.D., Peshawar Museum, Peshawar*

*Siddhārtha is seated in meditation under the Jambū tree. The extreme right of the pedestal represents the ploughing ceremony while on the left there is a human figure, probably King Śuddhodana, with hands in a reverential attitude.*

Gandhāra art seems to have followed the tradition according to which Siddhārtha was not a baby at the time of the first meditation. The present sculpture represents him as a young man. This accords best with the account given by Buddha himself.

34. *The Ploughing Festival and the First Meditation. Stone, Ānanda Temple, Pagan, Burma, 11th century A.D.*

*The present sculpture shows Siddhārtha as lying on his bed under the Jambū tree, with eight nurses attending on him.*

35. *The Ploughing Festival and the First Meditation. Stone, Ānanda Temple, Pagan, Burma, 11th century A.D.*

*Siddhārtha is shown here in meditation under the Jambū tree, while his father, King Śuddhodana, and his foster-mother, Mahāprajāpatī kneel in adoration.*

36. *The Bodhisattva going to school. Schist, Gandhāra, c. 4th century A.D., Victoria and Albert Museum, London*

*The Bodhisattva is on his way to school in a ram cart, while his companions follow on foot with inkpot and other writing materials.*

37. *The Bodhisattva at school. Schist, Gandhāra, 2nd-4th century A.D., Peshawar Museum, Peshawar*

*The sculpture shows the Bodhisattva with a writing board on his knees, while the guru and other children are grouped around him.*

38. *The Bodhisattva at school. Stone, Borobudur, 8th century A.D.*

*The Bodhisattva is seen here seated like a prince with his knees in the sling.*

39. *The Archery Contest. Stone, Borobudur, 8th century A.D.*

*The relief shows the Bodhisattva holding a strong bow with the arrow released. Other competitors including Devadatta and Ānanda are also shown. To the left are the seven Tāla trees which were used as targets.*

In order to attract the mind of the Bodhisattva to worldly life, King Śuddhodana got him married to a girl called Gopā or Yaśodharā. At this time he was sixteen years of age. The *Lalitavistara* tells us that when Śuddhodana wanted to perform the marriage of his son, five hundred Śākya offered their daughters. The choice of Siddhārtha, however, fell on Gopā, the daughter of Daṇḍapāṇi (or Suprabuddha) who refused to comply until Siddhārtha proved his skill in archery and other arts. Although the Bodhisattva was not interested in such feats, he accepted the challenge. The competitors were all defeated in the contest, as the arrow of the Bodhisattva not only travelled farther than theirs but crossed the seven tālas, pierced the ground and vanished completely.

40. *The Bodhisattva's Marriage. Schist, Gandhāra, 2nd-4th century A.D., Peshawar Museum, Peshawar*

*The Bodhisattva and his consort are standing before the fire over which they join their hands. Near the fire is a water-pot. The figure close to the Bodhisattva perhaps represents King Śuddhodana.*

41. *The Bodhisattva's Marriage. Stone, Borobudur, 8th century A.D.*

*The bride is seated in the centre with her companions. The figure on the right side of the relief is the Bodhisattva. On the left is a figure, presumably a Brāhmaṇa, in the act of sprinkling holy water.*

42. *Three palaces for the Bodhisattva. Stone, Borobudur, 8th century A.D.*

*The palaces have been shown in a row. The middle one is closed, and is probably the winter palace. Of the other two one is for the summer and one for the rainy season. On the right side of the panel is the Bodhisattva seated with women.*



King Śuddhodana did his utmost to turn the Bodhisattva's thoughts away from renunciation, and had three palaces and pleasure gardens built for him.

43. *The Bodhisattva in the Pleasure Garden. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*The relief shows the Bodhisattva seated in his pleasure garden among a group of women who are trying to entertain him.*

According to texts such as the *Mahāvastu*, the *Majjhima-nikāya*, etc., Buddha, telling his monks of the life he had led, said: "I was delicate, O monks, extremely delicate, excessively delicate... I used no sandal-wood that was not of Banaras. My dress was of Banaras cloth, my tunic, my under-robe and cloak... I had three palaces, one for the cold season, one for the hot, and one for the season of rains."

44. *The Encounters. Stone, Ajanta, c. 7th century A.D.*  
*The first three encounters are depicted here.*

These are the three traditional encounters describing how Bodhisattva for the first time in his life realized the impact of old age, disease and death which he saw in succession as he went out in a chariot. It is noteworthy that birth, old age, disease and death were later accepted by him as part of noble truth of pain or suffering.

45. *The Bodhisattva sees an Old Man. Stone, Borobudur, 8th century A.D.*

*The old man is shown on the left side of the panel as a beggar leaning on his staff and led by a child. The Bodhisattva is seated in his carriage while an escort of soldiers, armed with swords and shields, is marching in front. On the extreme right of the panel are a group of gods responsible for the apparition.*

46. *The Bodhisattva sees a Sick Man. Stone, Borobudur, 8th century A.D.*

*The arrangement of the scene is similar to the preceding one.*

47. *The Bodhisattva sees a Dead Body. Stone, Borobudur, 8th century A.D.*

*The dead man is laid out on a bier covered with a linen sheet and surrounded by his relations in mourning.*

48. *The Bodhisattva sees a Sannyāsī. Stone, Borobudur, 8th century A.D.*

*The monk is shown on the left side of the relief with his right hand on his chest.*

49. *The Sleeping Women. Limestone, Amarāvātī, 2nd century A.D., British Museum, London*

*The Bodhisattva (with a halo round his head) is looking with disgust at the sleeping women.*

At about the time of these encounters a son was born to Yaśodharā who was named Rāhula whom

Bodhisattva jocularly compares to Rāhu causing an eclipse. To beguile Bodhisattva's mind Śuddhodana arranged music and dance, but Bodhisattva experienced a feeling of revulsion when he saw the dancers and musicians sprawling in their sleep in indecorous postures. He made up his mind to leave home that night which is supposed to be the seventh night after Rāhula's birth.

50. *The Great Departure. Stone, front, middle architrave, East Gate, Stūpa I, Sāñchī*

*The Bodhisattva's horse leaves the city gates and proceeds on its journey as desired by its master. On the extreme right, it stops to take leave of the Bodhisattva who has been represented symbolically according to the early art traditions, through a pair of footprints. The fourfold repetition of the horse symbolizes the earlier incidents of four well-known encounters.*

When the time for renunciation came, the Bodhisattva asked his groom, Chandaka, to get his noble, swift-footed horse Kaṇṭhaka ready for departure, and went to the chamber where Yaśodharā was sleeping with her child, unconscious of her approaching fate. Although he wanted to take the child in his arms, he held himself back since the awakening of Yaśodharā would have been an obstacle to his departure. He reflected, "Distressing is the life at home, a state of impurity; freedom lies in leaving home." As Chandaka came with the horse, he rode out of the palace. We are told that four attendant devas muffled the sound of the horse's hooves, while the city god made the heavy barred gates roll back noiselessly. Thus the Bodhisattva left the city to escape from the illusory pleasures of life. The Bodhisattva was twenty-nine years of age at this time.

51. *The Great Departure. Limestone, Amarāvātī, 2nd century A.D., British Museum, London*

*The Bodhisattva is on his way, attended by devas some of whom are carrying an umbrella and other royal emblems while others muffle the sound of the horse's hooves.*

52. *The Great Departure. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*The arrangement of the scene is similar to the one shown above.*

53. *The Great Departure. Schist, Gandhāra, 3rd-4th century A.D., Indian Museum, Calcutta*

*As the Bodhisattva proceeds on his journey, an umbrella is held over him and two Yakṣas lift the hooves of the horse. An important point to note here is the presence of Māra, the Evil One, who tries to deter him from his purpose. Vajrapāṇi and the city goddess of Kapilavastu are also present in the scene.*

Accompanied by Chandaka, the Bodhisattva passed through the land of the Śākya, Koliyas and Mallas and reached Anupiyā at daybreak. Dismounting from the

horse he gave his jewels to Chandaka and cut off his locks of hair.

54. *The Bodhisattva giving away jewels to Chandaka and changing garments. Limestone, Nāgārjuna-konḍa, 3rd century A.D.*

*Chandaka is receiving jewels and ornaments from the Bodhisattva. Behind him stands the hunter for whose russet dress the Bodhisattva exchanges his rich garments. The right hand corner of the panel depicts Chandaka's return to Kapilavastu with the horse.*

55. *The Cutting of the Hair. Stone, Borobudur, 8th century A.D.*

*The Bodhisattva is shown in the middle of the panel cutting off his hair with a sword. Behind him are Chandaka with his master's head dress, and the horse, without saddle or bridle. The two kneeling figures and the three standing figures in front of the Bodhisattva represent devas one of whom is holding a tray of flowers. At the top are two heavenly beings, one of whom holds a tray with the 'coiled up mass of hair'. This symbolizes the carrying of the locks by the gods to the Trayastriṃśa heaven.*

56. *The Cutting of the Hair. Temple banner, Tibet, (now in the Musée Guimet, Paris), c. 17th century A.D.*

The treatment is almost similar to the corresponding scene in mediaeval Burmese sculpture and terracotta. The only difference is that here a *kartri* is used instead of a sword to cut off the hair. The lotus seat of the Bodhisattva is common to both the places. The theme occurs in Sārnāth sculpture, but does not seem to have been generally popular with the artists in India.

57. *The Worship of the Locks of Hair in the Assembly Hall of the Gods. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*The panel shows the Vaijayanta palace of Indra on the right side and the Assembly Hall of the gods with the Bodhisattva's hair on the left. The four nymphs dancing to the accompaniment of music evidently suggest that Cūḍāmaho, the festival of the lock of hair of the Lord is being celebrated.*

58. *The Bodhisattva receiving the monk's dress. Stone, Borobudur, 8th century A.D.*

*The Bodhisattva is seen receiving russet garments from a god. Between them is an incense stand. The left side of the panel shows a group of gods bearing gifts of honour.*

59. *The Farewell of Kaṇṭhaka. Schist, Gandhāra, 2nd-4th century A.D., Central Museum, Lahore*

This relief portrays the touching farewell scene, when the Bodhisattva took leave of his horse, Kaṇṭhaka and his charioteer, Chandaka, through whom he sent a message to his parents that all was well with him.

While Chandaka, heavy of heart, was about to return with the Bodhisattva's ornaments and umbrella, Kaṇṭhaka, a mute witness to the drama, licked the feet of the Master with grief in his eyes.

Journeying from place to place he came to Rājagṛha, the capital of king Bimbisāra and the abode of several Brahmanical philosophers and thinkers of the time. As he set out on his begging round, the majesty of his person attracted the notice of the people. When the news reached the ears of King Bimbisāra, he called on the Bodhisattva at the Pāṇḍava hill and tried to dissuade him from the life of rigour which he thought was unsuitable for a prince of that tender age. He offered the Bodhisattva his entire kingdom but the Bodhisattva said that he had renounced all desire for earthly possessions.

60. *King Bimbisāra visiting the Bodhisattva. Stone, Borobudur, 8th century A.D.*

*The Bodhisattva is seated in a niche and is in deep converse with the king who sits on a rock with one of his followers. The left side of the panel shows a rocky landscape with trees and a variety of animals suggesting that the meeting place is the Pāṇḍava hill where the Bodhisattva lived during his stay in Rājagṛha.*

From Rājagṛha the Bodhisattva went in search of spiritual teachers and took instructions from Ālāra Kālāma and later from Rudraka-Rāmaputra, two renowned philosophers of the time. In a very short time he mastered whatever they had to teach which was mainly different stages of meditation. But this did not satisfy him and he left them to find a path of deliverance through his own exertions.

61. *The Bodhisattva with Ālāra Kālāma. Stone, Ānanda Temple, Pagan, Burma, 11th century A.D.*

*On the right side is shown the ascetic figure of Ālāra with a sunken stomach. Opposite him is the Bodhisattva in Vitarkamudrā (the attitude of enquiry). The higher seat of the Bodhisattva suggests that the disciple possessed greater wisdom and insight than the teacher himself.*

62. *The Austerities of the Bodhisattva. Schist, Gandhāra, 2nd-3rd century A.D., Peshawar Museum, Peshawar*

63. *The Austerities of the Bodhisattva, Schist, Gandhāra, 2nd-3rd century A.D., Central Museum, Lahore*

*The sculptures give a vivid idea of the severity of the Bodhisattva's austerities and their effect upon him.*

Resolved to undertake the Great Effort (Mahā-padhānam), he came to Uruvelā near Gayā. There he selected a delightful spot near the river Nerañjarā for his meditation. He practised rigid austerities and was reduced to a skeleton. Yet real knowledge eluded him. He then realized that the practice of austerities was not

the way to achieve enlightenment. He, therefore, began to partake of food again for the sustenance of his body.

The first offering of food was made by Sujātā, daughter of a rich householder.

64. *Sujātā's Offering. Stone, Borobudur, 8th century A.D.*

*Sujātā offers rice pudding in a golden vessel to the Bodhisattva who, seated on a throne, reaches out his right hand to receive the offer. Behind Sujātā are a number of kneeling women, some of whom bear offerings of food.*

65. *The Bodhisattva's Bath in the River Nerañjarā. Limestone, Amarāvati, 1st century B.C., Museum of Fine Arts, Boston*

*The sculpture is broken. The portion extant shows several women returning home with pitchers full of water and Nāgas worshipping the footprints on the sandy bank of the river which is apparently Nerañjarā. The footprints symbolize the presence of the Bodhisattva.*

66. *The Bodhisattva's Bath in the River Nerañjarā. Stone, Borobudur, 8th century A.D.*

*On the bank of the river Nerañjarā is seen the bowl of food offered to the Bodhisattva who appears on a flat lotus cushion in the middle of the river. Some gods kneel in the water purified by his touch 'scooping it up with small bowls'.*

The Bodhisattva spent midday in a grove of sāla trees on the banks of the Nerañjarā. When dusk fell he began to walk towards the Bodhi tree. On the way he met a grass cutter called Svastika who presented him with a bundle of soft grass. Spreading the grass at the foot of the Bodhi tree, he sat in meditation and resolved thus: "Skin, sinew, and bone may dry up as it will, my flesh and blood may dry in my body, but without attaining complete enlightenment, shall I not leave this seat."

67. *The Bodhisattva receiving a sheaf of grass from Svastika. Stone, Borobudur, 8th century A.D.*

*The Bodhisattva (who stands on a lotus cushion on the road) is seen receiving the present.*

68. *The Bodhisattva approaching the Bodhi tree. Schist, Gandhāra, 2nd-4th century A.D., Indian Museum, Calcutta*

*The relief shows the Bodhisattva touching with his hand the seat under the Bodhi tree. The bust below the seat is that of the earth goddess.*

69. *The Bodhisattva in Vajrāsana. Stone, Bihar, c. 10th century A.D., British Museum, London*

*The Bodhisattva is seated on a lotus pedestal with his right hand in Bhūmisparśamudrā. The thunderbolts (vajra) on the pedestal and the back slab are suggestive of the Bodhisattva's determination that he would not leave his seat until he attained enlightenment. The ornaments*

*and crown are meant to signify through popular media the spiritual monarchy to which the Bodhisattva would be called shortly after this stage.*

As the Bodhisattva sat, having vowed that he would attain enlightenment, Māra, the enemy of liberation, appeared with a great army and tried to upset him in various ways. Māra caused a violent wind to blow and bring with it a shower of rocks, weapons, glowing ashes and charcoal. However, this left the Bodhisattva unharmed. Then Māra and his hosts flung various missiles or weapons at the Bodhisattva but these, to their amazement, turned into flowers. When all efforts proved vain, Māra asked the Bodhisattva to prove his claim to enlightenment. Thereupon the Bodhisattva touched the earth with his right hand and, as the *Lalitavistara* tells us, the goddess Sthāvarā appeared and spoke in a voice of thunder of his bounty in his penultimate birth as Vessantara. Surprised and threatened by this, Māra and his army fled. Māra then had recourse to another subterfuge. He brought his three daughters called Taṇhā, Rati and Rāga and instructed them to use all their arts of seduction on the Bodhisattva. When their efforts, too, failed, they sang, wishing him success in his mission: "That which your heart desires, may you attain, and finding for yourself deliverance, deliver all". The entire Māra episode is meant to demonstrate Bodhisattva's conquest of fear and desires.

70. *Māra's Attack and Temptation. Stone, North Gate, Stūpa I, Sāñchī, 1st century B.C.*

*Māra is seen seated in the middle of the panel as a god of the sixth heaven with an umbrella over his head. The Bodhi tree at the left represents the would-be Buddha symbolically. Sujātā appears with an offering of food for him. The figure opposite also represents Māra with one of his sons and daughters. On the extreme right are the grimacing figures of his army. The panel portrays the contest between Māra, the lord of the world of desire and the Bodhisattva, the annihilator of lusts and desires.*

71. *Māra's Attack and Temptation. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*On the left side of the panel is shown Māra seated on an elephant, while two of his daughters stand close to the Bodhisattva's throne. The other figures represent Māra's demon hosts, and the right side of the panel depicts the retreat of his army.*

72. *Māra's Army. Schist, Gandhāra, 3rd-4th century A.D., Central Museum, Lahore*

*This relief represents the evil looking demon assailants of Māra the description of which is found in *Aśvaghoṣa's Buddhacarita* Book XIII, verses 17 ff.*

73. *Māra's Attack and Temptation. Ajanta, Cave XXVI, c. 7th century A.D.*



*The arrangement of the scene is similar to that of the preceding one.*

74. *The Temptation. Stone, Borobudur, 8th century A.D.*

*The previous examples with the exception of the Gandhāra one, portray the attack of Māra's army and seductive attempts of his daughters. The present relief depicts only the latter. The Bodhisattva is seated with his right hand in Bhūmiśparśamudrā, while Māra's daughters display their feminine charms. The dejected Māra, with some of his daughters, is seen to the left.*

The Bodhisattva put to flight the army of Māra before the sun had set, and then sank into deeper and profound contemplation. "He acquired in the first watch of the night the knowledge of previous existences, in the middle hour of the night the divine vision and the

last part of the night the knowledge of the causative process. Thus he attained omniscience."

75. *The Enlightenment. Stone, West Gate, Stūpa I, Sāñchī, 1st century B.C.*

*The dual character of the present relief is worth noting. On one side is represented the flight of the vanquished army of Māra, while on the other, the gods are seen lauding the victory of the Bodhisattva, represented here through the Bodhi tree.*

76. *The Enlightenment. Stone, East Gate, Stūpa I, Sāñchī, 1st century B.C.*

*The enlightenment is represented here in the usual manner through the Bodhi tree (according to early Indian art traditions).*

### III BUDDHA'S MESSAGE

On attaining enlightenment Buddha remained for seven weeks at Bodh Gayā, immersed in the bliss of Nirvāṇa, and pondering over the fundamental truths he had realized.

1. *Buddha protected by Nāgarāja Mucalinda. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*
2. *Buddha protected by Nāgarāja Mucalinda. Bronze, Siam, National Museum, Bangkok*

When it rained heavily in the 6th week of his stay (at Bodh Gayā) Nāga Mucalinda protected him with his hood.

3. *The Offering of Food by Tapussa and Bhallika. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*The Blessed One is seated under the Rājāyatana tree. The kneeling figure to the left of Buddha is probably one of the two merchants mentioned above. The figures to his right are presumably the goddesses who are offering him food on behalf of the merchants. Two bulls and a wheel suggest the nature of the vehicle used by the merchants.*

After Buddha had attained supreme knowledge, he was in doubt whether he should preach the Dharma to the people of the world given to material attachment. While he was thus hesitating, Brahmā and the other gods came and begged him to preach the Dharma which would show mankind the way to salvation. The Blessed One then began to wonder to whom he should first reveal the Dharma. Since his own teachers, Ālāra Kālāma and Rudraka-Rāmaputra, who could have understood the Dharma, were already dead, he set out for Banaras to preach to his five mendicant companions who had settled in Banaras after leaving him at Uruvelā (because he accepted food from Sujātā).

4. *The Offering of Four Bowls by the Lokapālas. Schist, Gandhāra, 2nd-4th century A.D., Central Museum, Lahore*
5. *The Gods exhorting Buddha to preach the Law. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*Buddha seated in Abhayamudrā, is seen surrounded by the gods who beseech him with folded hands to preach.*

6. *The Gods exhorting Buddha to preach the Law. Schist, Gandhāra, 3rd-4th century A.D., Indian Museum, Calcutta*

*The treatment is almost the same as in the preceding one. Some of the gods here are seen carrying floral tributes.*

7. *Buddha's Journey to Banaras. Stone, Borobudur, 8th century A.D.*

*This represents the Buddha's meeting with an Ajīvika monk to whom he declared that he was going to Banaras for setting in motion the wheel of his perfect Dharma. Buddha is seen here with his right hand raised. The Ajīvika with his companions is seen to the left.*

Journeying from place to place, Buddha came to the deer park at Sārnāth where his five former companions were then staying. They had forsaken him because he accepted food from Sujātā, thinking that he had given up asceticism and taken to a life of ease. Thus, when they saw Buddha coming towards them, they were determined not to show him any respect. But as he drew near, they were overpowered by the radiance on his countenance and involuntarily rose to offer him a seat.

8. *The Reception at Sārnāth. Schist, Gandhāra, 2nd-4th century A.D., Indian Museum, Calcutta*

*This relief shows Buddha and the five monks, one of whom is inviting him to take the seat. Vajrapāṇi, a number of gods, and some wealthy persons are also seen in the panel.*

Buddha gave his first sermon to these five mendicants and thus set in motion the wheel of the Dharma (Dharmacakra-pravartana). "These two extremes, mendicant brothers, are not to be approached by him who has withdrawn [from the world]. Which two? On the one hand that which is linked and connected with lust through sensuous pleasures (Kāmesu), and is low (hīno), ignorant, vulgar, ignoble, (anariyo) and profitless (an-attha-samhito); and on the other hand that which is connected with self-mortification, and is painful (dukkho), ignoble and profitless.

"Now this, O monks, is the noble truth of pain: birth is painful, old age is painful, sickness is painful, death is painful. Contact with unpleasant things is

painful, separation from pleasant things is painful and not getting what one wishes is also painful, in short, the five khandhas of grasping are painful.

Now this, O monks, is the noble truth of the cause of pain : that craving, which leads to rebirth, combined with pleasure and lust, finding pleasure here and there, namely the craving for passion, the craving for existence, the craving for non-existence.

Now this, O monks, is the noble truth of the cessation of pain : the cessation without a remainder of that craving, abandonment, forsaking, release, non-attachment.

Now this, O monks, is the noble truth of the way that leads to the cessation of pain : this is the noble Eightfold Path, namely, right views, right intention, right speech, right action, right livelihood, right effort, right mindfulness, right concentration". (*Dhammacakkappavattana-kathā, Mahāvagga*).

9. *The First Sermon. Stone, middle architrave, West Gate, Stūpa I, Sāñchī, 1st century B.C.*

*The dharmacakra (or the Wheel of the Law) is placed on the throne.*

The scene of the sermon is the deer park at Sārnāth.

10. *The First Sermon. Stone, Sārnāth, 5th century A.D., Archaeological Museum, Sārnāth*

*This image represents Buddha delivering the First Sermon at the deer park at Sārnāth. On the pedestal is carved the well-known dharmacakra symbol.*

11. *The Four Noble Truths . . . Stone, Sārnāth, 3rd century A.D., Archaeological Museum, Sārnāth*

*This is an inscription in Pāli, engraved on an umbrella, now in a fragmentary condition. It is written in the late Kuṣāṇ script, and states the Four Noble Truths about suffering, origin of suffering, the cessation of suffering, and the way leading to the cessation of suffering. The inscription reads :—*

*Cattar = imāni bhikkhave ar[ī] ya-saccāni*

*Katamāni (ca)ttāri dukkha[m] di (bhi)kkhave arā (i) ya-saccam*

*Dukkha-samuday[o]ariya-saccam dukkha-nirodho ariya-saccam*

*dukkha-nirodha-gāminī[ca] paṭipadā ari[ya]-saccam.*

The conversion of the five monks was followed by that of Yaśas. The son of a wealthy merchant, Yaśas was a delicately nurtured youth who lived in luxury. He left home in search of mental peace and met the Blessed One who gave him a graduated discourse on charity and good conduct, leading to the most exalted doctrine. Following Yaśas's example, a large number of his clansmen and companions sought refuge in him.

12. *Buddha preaching (to Yaśas?). Wall-painting, Cave X, Ajanta, 5th century A.D.*

*Buddha is expounding the Dharma to a young man of noble bearing, who has been identified by some scholars as Yaśas.*

With the conversion of Yaśas and his friends, the number of Buddha's disciples grew to sixty. He asked them to go in different directions to preach the Dharma for the good and welfare of the many (*bahujana-sukhāya bahujana-hitāya*), and out of compassion for the people (*lok-ānukampaya*), and he himself came to Uruvelā.

13. *The Miracle of Uruvelā. Schist, Gandhāra, 2nd-4th century A.D., Central Museum, Lahore*

Buddha came to Uruvelā, with the intention of converting the fire-worshipping Kāśyapa brothers, who dwelt in a hermitage on the bank of the river Nerañjarā. He approached the eldest of the Kāśyapas and begged to be allowed to stay in the fire temple in which there lived a venomous serpent. As soon as he entered the temple, his body began to emit light. The serpent was so overcome at this that it crept into his alms bowl. The Brāhmaṇas seeing the extraordinary light coming from the temple thought that the temple was on fire and brought pitchers full of water to put it out.

This episode is the subject of the present sculpture.

14. *The Conversion of the Kāśyapas. Stone, East gateway, Stūpa I, Sāñchī, 1st century B.C.*

Buddha had to perform a series of other miracles before he could fully convince the Kāśyapas of his superiority and convert them. Once a heavy rain fell out of season and there was a flood in all the land. The Kāśyapas thought that Buddha had been carried away by the water and hastened in a boat to rescue him.

*This panel shows the elder Kāśyapa and one of his disciples, hastening in a boat over the river Nerañjarā in flood, presumably to the rescue of the Master. In the lower part of the picture, Buddha (represented by his promenade) is shown walking on the surface of the waters. In the foreground, the figures of Kāśyapa and his disciple are twice repeated, on dry ground, and doing homage to the Master (represented by the throne at the right hand bottom corner of the panel).*

15. *The Conversion of the Kāśyapas. Limestone, Amaravati, 2nd century B.C., Government Museum, Madras*

*This sculpture depicts the Kāśyapas terrified at the heavy downpour. They look heavenwards for succour, with their hands joined in adoration.*

After the conversion of the Kāśyapas, Buddha came with his disciples to Gayāsīsa, where he delivered the



(famous) sermon on fire, explaining that the fire of desire, and fire of delusion consumes everything.

From Gayā the Master came to Rājagṛha, accompanied by the elder Kāśyapa and other disciples. When the news reached Bimbisāra, he paid a visit to the Blessed One, with a large number of Brāhmaṇas and householders, and made a gift of his pleasure garden, Veṇuvana, for the use of the Master and the Buddhist Saṅgha.

At this time there lived at Rājagṛha two noble Brāhmaṇas of keen intellect and enquiring mind, Śāriputra and Maudgalyāyana. On hearing of the Buddha's immortal teachings, they left their instructor, Sañjaya, and took refuge in him. Maudgalyāyana attained arhatship within seven days and Śāriputra within fortnight. They became Buddha's chief disciples.

16. *The Veṇuvana. Stone, North Gate, East pillar, Stūpa I, Sāñchi, 1st century B.C.*

*The identity of the spot is suggested by the bamboo plants shown on either side of the relief.*

17. *Buddha with Śāriputra and Maudgalyāyana. Tibetan banner, (after pls. 24-28, Tibetan painted scrolls by Tucci)*

*Buddha is seated with his right hand in Bhūmis-parśamudrā and the left holding a bowl. The two disciples are standing on either side of him.*

When King Śuddhodana learned that his son had attained perfect enlightenment after six years of austerities and was in Rājagṛha, he sent a message to Buddha asking him to visit Kapilavastu. Accompanied by the arhats, he set out on his journey, reaching Kapilavastu by slow stages. The Śākya received him at the Nyagrodha park. The elderly members of the clan, however, did not make obeisance to him presumably on the ground of his youth. To convince them of his superiority, he performed a miracle by rising into the air, and taking his seat upon a jewelled platform. Astonished at this King Śuddhodana, and following him the other Śākyas, prostrated themselves before him. Next day, he went to the palace and preached the doctrine to Śuddhodana. After his meal he went to the palace of Yaśodharā. She had not gone to see him, although other women had, thinking that if she had any merit, the Lord himself would come to her. When Buddha came, accompanied by two of his best disciples, she laid her head at his feet, and did him reverence.

18. *Buddha's Return to Kapilavastu. Stone, East Gate, Stūpa I, Sāñchi, 1st century B.C.*

*King Śuddhodana is seen coming in a chariot, followed by a retinue, to receive Buddha. The long and narrow flag stone on the panel represents his rising in the air, the miracle which surprised the Śākyas.*

19. *King Śuddhodana paying Homage to Buddha at Kapilavastu. Stone, North Gate, Stūpa I, Sāñchi, 1st century B.C.*

*King Śuddhodana is shown with his hands joined in adoration near a banyan tree. A throne symbolizes the presence of Buddha. An attendant holds an umbrella over the head of the King.*

20. *Buddha's Visit to Yaśodharā. Limestone, Goli, 3rd century A.D., Government Museum, Madras*

*The left side of the panel shows Buddha (distinguished by a halo), being asked by a boy to occupy a seat. Yaśodharā, also endowed with a halo here, is anxiously standing on the right to receive the Lord.*

King Śuddhodana and Mahāprajāpatī Gautamī arranged for the royal consecration of their son, Nanda, and also for his marriage with Janapada Kalyāṇī, the most beautiful girl in the land. Before the ceremonies could be completed, Buddha, who was then staying at Kapilavastu, came and offered his begging bowl to Nanda and conferred upon him the Renunciation Ordination.

21. *The Conversion of Nanda. Limestone, Amarāvati, 2nd century A.D., Government Museum, Madras*

*On the left of the bottom panel Nanda and his wife are seen at their toilet within the palace. On the right is seen Buddha standing at the palace gate while Nanda carries his bowl. The middle panel shows Buddha preaching to Nanda who is pining away for his wife.*

Nanda became a monk not because of his own inclination but in order to avoid displeasing Buddha. The result was that he pined all the time for his wife. To bring him nearer to reality, Buddha by a miracle took him to heaven. On the way he saw a one-eyed female monkey, and in heaven, a bevy of celestial nymphs. He was satisfied that his wife was like the one-eyed monkey as compared to the beauty of the nymphs and that a true follower of Buddha spurned even a heaven where such nymphs lived.

22. *Buddha and Nanda on a Visit to Heaven. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*On the right side of the panel Buddha and Nanda are seen flying to heaven, while on the left are the heavenly nymphs. Just below Buddha's knee is the female monkey seated on a rock.*

The conversion of Nanda was followed by that of Rāhula. On the 7th day of Buddha's stay at Kapilavastu, Yaśodharā sent her son Rāhula to ask for his inheritance from Buddha. Thinking that he should confer upon Rāhula the sevenfold noble treasure, instead of the ordinary riches which are of no permanent value, he asked Śāriputra to confer preliminary ordination upon his son.

23. *Rāhula asking for his Inheritance. Limestone, Amarāvati, 2nd century A.D., Government Museum, Madras*

*Buddha is shown here with a halo. Vajrapāṇi stands to his right. A group of women are seen standing in the attitude of adoration. The boy who is being urged to approach him is Rāhula.*

24. *Rāhula asking for his Inheritance. Limestone, Amarāvati, 2nd century A.D., British Museum, London*

*The treatment is similar to that in the previous panel.*

25. *Rāhula asking for his Inheritance. Cave XIX, Ajantā, 6th century A.D.*

*Buddha is shown giving his begging bowl to Rāhula. The woman standing behind Rāhula probably represents Yaśodharā, his mother.*

26. *Rāhula asking for his Inheritance. Stucco, Nālandā, 7th century A.D.*

*The treatment is similar to the previous one.*

Having fulfilled his mission at Kapilavastu, Buddha set out for Rājagṛha. On the way, he halted for a short time at the mango grove of Anupiyā where six Śākya princes namely, Bhaddiya, Anurudha, Ānanda, Bhagu, Kimbila and Devadatta joined the Order along with the barber Upālī. In order to teach humility to the Śākya princes, Buddha ordained Upālī first.

27. *The Admission of the six Śākya Princes and Barber Upālī to the Order. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*The relief shows Buddha seated in the middle, with his right hand in Abhaya mudrā. On the right are the six Śākya princes one of whom is being shaved by the barber Upālī. On the left they are shown to receive the ordinations.*

During the Master's stay at Rājagṛha, a rich merchant, Anāthapiṇḍika by name, came to hear him preach the Dharma. As the merchant showed intense devotion to the Dharma, he was received as a lay disciple. At his request, the Master promised to visit his native town, Śrāvastī. When he came there, he was offered a worthy reception by the merchant who purchased the prince Jeta's park, Jetavana, for as many gold pieces as were required to cover the area, and dedicated the same to Buddha and the Saṅgha.

28. *The Gift of Jetavana. Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*The medallion represents the story of the purchase and gift of Jetavana. The coins were carried in a bullock cart and two men are shown spreading them in the park. As a part of the formal ceremony of presentation, Anāthapiṇḍika is pouring water over the hands of Buddha symbolically represented here through a Bodhi tree. The inscription at the bottom of the medallion reads :*

*Jetavana Anādhapeḍiko deti koṭi-samthātana ketā, i.e., 'Anāthapiṇḍika dedicates Jetavana, purchased with a layer of crores.'*

During the fifth rainy season (Vassāvāsa), Buddha was staying on the kūtāgāra hall at Vaiśālī. King Śuddhodana fell ill at this time. The story goes that Buddha, upon receiving this news, travelled to Kapilavastu in the air and there preached the Dharma to his father who attained arhatship before he died. It was at this very time that the Śākyas and the Koliyas were fighting among themselves over the use of the river Rohiṇī. The contending parties came to an amicable settlement through Buddha's mediation and great bloodshed was avoided.

On the death of Śuddhodana, Mahāprajāpati Gautamī decided to renounce the world ; so also did many other ladies of Kapilavastu. They came to Vaiśālī to seek admission to the Buddha's Order. Although Buddha did not favour the admission of women into the Order, he had, ultimately, to agree at the earnest importunity of his beloved disciple, Ānanda (and also touched by Gautamī's devotion) to admit her into the Saṅgha.

The name and fame of Buddha aroused jealousy among the six heretical teachers.—Pūraṇa Kassapa, Makkhali Gosāla, Ajita Kesakambalin, Pakudha Kaccāyana, Nigaṇṭha Nātaputta, and Sañjaya Belatṭhaputta. They determined to hold a contest to demonstrate their magical powers and then prove their superiority over Buddha. Buddha accepted their challenge and came to Śrāvastī where he performed the miracle of the pairs (Yamaka Prātihārya). The heretics were so confounded by this that they did not dare to appear in the contest.

29. *The Great Miracle of Śrāvastī. Schist, Gandhāra, 2nd-4th century A.D., Central Museum, Lahore*

*The sculpture shows Buddha repeating himself in many images reaching up to the heaven, thus confounding the heretics.*

30. *The Great Miracle of Śrāvastī. Sārṇāth, 5th century A.D., Indian Museum, Calcutta*

*The treatment is similar to the previous one.*

31. *The Visit of Prasenajit. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*King Prasenajit of Kośala was an ardent follower of Buddha as was King Bimbisāra of Rājagṛha. The present sculpture shows the King coming out of the city gate in a chariot drawn by four horses and paying homage to the teacher, represented here by a dharmacakra.*

32. *The Descent of Buddha from the Trayastriṃśa Heaven. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*This sculpture shows the triple ladder in the centre with a throne under a tree at the side. The group of interested spectators consists of various deities.*

33. *The Descent of Buddha from the Trayastriṃśa Heaven. Stone, Luckesarai, Bihar, 9th-10th century A.D., Patna Museum, Patna*

*Buddha is descending from the Trayastriṃśa heaven attended by Brahmā and Indra. The latter is holding an umbrella over Buddha's head.*

34. *The Descent of Buddha from the Trayastriṃśa Heaven. Tibetan banner, c. 17th century A.D., Musée Guimet, Paris*

*Buddha is shown here coming down the ladder.*

After the Great Miracle at Śrāvastī, Buddha went to the heaven of the thirty-three gods to preach the Dharma to his mother as it is customary with all the Buddhas after the performance of great miracles by them. Buddha stayed there for three months at the end of which he descended to earth at Saṅkāśya along a triple ladder attended by Brahmā on the right and Indra on the left.

Buddha spent his eighth retreat at Sumsumāragiri and the ninth in Ghositārāma Monastery at Kauśāmbī. During his stay in Kauśāmbī, a great quarrel arose among the monks over a point of discipline. Buddha tried his best to restore peace, but failed. Disgusted at the conduct of the monks, he came to Pārileyyaka forest where he was given food and drink by a noble elephant who had also left his herd in disgust. A monkey of the forest watched the elephant's act of piety and also came to offer honey to the Lord in emulation of the elephant's example.

35. *The Inscription describing the Ghositārāma Monastery. Stone, 2nd century A.D., Kauśāmbī*

This inscription, found in the course of the excavation at Kauśāmbī, mentions Ghositārāma Monastery, thus confirming the literary tradition that a monastery of this name existed at Kauśāmbī in the days of Buddha.

36. *Buddha at Pārileyyaka. Stone, Ānanda Temple, Pagan, Burma, 11th century A.D.*

*This relief shows Buddha seated in Bhadrāsana with the elephant on his right and the monkey on his left. The two monks shown at the top suggest the subsequent reconciliation that took place between the two contending parties in the Order, and their request to Buddha to return to them.*

Buddha spent the eleventh retreat near Rājagṛha, and converted a Brāhmaṇa called Kasi Bharadvāja at the village of Ekanālā. In the following year another Brāhmaṇa, Verañja by name, joined the Saṅgha. The thirteenth retreat was spent by Buddha at Cāliya Hill and the fourteenth at Śrāvastī when the Upasampadā (full ordination) was conferred upon Rāhula, then

twenty years old. In the fifteenth year took place the death of his father-in-law, Suprabuddha. Suprabuddha is said to have affronted Buddha for renouncing his daughter and met his doom as predicted by Buddha on the seventh day after this occurrence.

The most important event of the sixteenth year after the enlightenment is the conversion of Yakṣa Ālavaka.

Once King Ālavaka of the city of Ālavi lost his way while he was hunting in the forest, and fell into the clutches of a Yakṣa, also named Ālavaka. The king escaped by making the promise that he would send a human being and other food every day to the Yakṣa. In the course of twelve years the supply of men was exhausted and the king decided to send his own infant son to keep his promise. Buddha, who learnt of this through divine knowledge, went to the Yakṣa's abode on the day before the prince was to be sacrificed.

The Yakṣa was away but was informed of the Buddha's arrival by his doorkeeper. He hastened back and attacked Buddha with all his fury, but to no purpose. He then put a number of fundamental questions to Buddha who answered them to his entire satisfaction. This led to the Yakṣa's conversion.

37. *The Conversion of Yakṣa Ālavaka. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*The lower part of the panel depicts the attack on Buddha by the Yakṣa. The upper portion (now damaged) perhaps depicts the Yakṣa's homage to Buddha after his conversion.*

38. *The Conversion of Yakṣa Ālavaka. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*Ālavaka is being prevented from attacking Buddha by a woman, probably one of his wives who had already been converted to Buddha's faith during their husband's absence.*

39. *The Conversion of Yakṣa Ālavaka. Schist, Gandhāra, 3rd-4th century A.D., Peshawar Museum, Peshawar*

*The sculpture shows the Yakṣa making obeisance to Buddha. The child in his arms is the young prince whom the king had sent as a victim to the Yakṣa. Through the Buddha's influence, however, he lifted the prince in his arms with affection instead of devouring him.*

The Master spent his next three retreats at Rājagṛha, Śrāvastī and the neighbouring places. The twentieth retreat was spent in Jetavana. This was the year in which Ānanda was appointed Buddha's personal attendant. Another event of importance is the conversion of the robber Aṅgulimāla, who acquired that evil name because he wore a garland of the fingers which he had cut from the persons whom he robbed and murdered. When he had so murdered nine hundred and ninety-nine persons, his mother came to dissuade him from his evil way. Knowing that Aṅgulimāla would not spare



even his mother, Buddha came and preached the Dharma to him. Overcome by Buddha's equanimity and patience, he not only became a convert, but very soon attained arhatship.

We do not have any information which could fix the further chronology of his life until we come to his last days. The normal places of his activities as far as can be judged from the scriptures were usually the countries of Kōśala, Magadha and Vaiśālī. In the immediate neighbourhood of the towns of Śrāvastī and Rājagṛha, there were numerous pleasant gardens for the use of the Buddhist monks. Kings and wealthy men vied with one another in showing honour to him and his Order. He never lived at one place for long. For the benefit of the many he wandered from place to place preaching the law of morality, the value of concentration and wisdom.

40. *The Conversion of Aṅgulimāla. Limestone, Amarāvati, 2nd century A.D., Government Museum, Madras*

*Aṅgulimāla is advancing sword in hand as his mother (with a vessel on her head) comes to meet him. Between them is seen a flaming pillar surmounted by a trisūla. The footprints shown on a lotus represent Buddha. Aṅgulimāla is shown kneeling at the feet of Buddha.*

41. *Buddha preaching to the Congregation. Wall-painting, Cave XVII, Ajanta, 5th century A.D.*

*Buddha is seated on a throne in Bhadrāsana and his devotees, drawn from different walks of life, listen to him with rapt attention.*

42. *Buddha receiving Homage from the Animals of the Forest. Stone, middle architrave, back, East Gate, Stūpa I, Sāñchī, 1st century B.C.*

*This panel shows the various animals paying homage to Buddha (represented symbolically through a Bodhi tree on a throne).*

43. *Buddha worshipped as a Pillar of Fire. Limestone, Amarāvati, 2nd century A.D., British Museum, London*

*The presence of Buddha is symbolized here through a pillar of fire.*

44. *The Offering of the Monkey. Stone, North Gate, West Pillar, Stūpa I, Sāñchī, 1st century B.C.*

*This panel tells the story of the monkey who offered to Buddha a cup of honey when he came to Vaiśālī.*

Once when Buddha was out on a begging round in Rājagṛha, he met some boys playing on the road. One of these, was Jaya, the son of the chief householder in the city of Rājagṛha. Anxious to make a gift to Buddha, Jaya put a handful of earth into his bowl. Buddha was touched by the boy's piety and predicted that he would be born a mighty Buddhist monarch in a future life. Jaya was later born as King Aśoka.

45. *The Gift of Earth. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*Buddha is holding the begging bowl under his robe. The child Jaya is shown with his hands lifted. His offerings are being carried to Buddha by an attendant or a deva.*

According to the story, however, the boy made the offering to Buddha himself. The Gandhāra sculpture follows this tradition.

Śrīgupta was a wealthy householder of Rājagṛha and a follower of the heretical teacher, Pūraṇa. He invited Buddha to a meal in his house with the intent of killing him. To carry out his plan, he deposited burning charcoal in a pit under a light cover on the way and also poisoned the food. Buddha saw through the stratagem and turned the ditch into a tank of lotuses and also purified the food through his miraculous powers. Surprised at this, Śrīgupta gave up his former faith and took refuge in Buddha.

46. *The Invitation of Śrīgupta. Schist, Gandhāra, 2nd-3rd century A.D., Indian Museum, Calcutta*

*The panel shows Buddha standing in the centre with his disciples behind him. Śrīgupta is represented twice, once offering food to Buddha, and then kneeling, evidently confessing his guilt. Buddha and his disciples are standing on lotuses. This is suggestive of the conversion of the ditch into a tank of lotuses.*

47. *The Story of Jyotiṣka. Schist, Gandhāra, 3rd century A.D., Indian Museum, Calcutta*

This is based on the following legend :

Buddha predicted that the wife of Subhadra, a Jaina citizen of Rājagṛha, would bear a son who would bring fame to his family. The Jaina monks, out of jealousy towards Buddha, warned that the birth of the child would bring nothing but ill-luck. To avoid the calamity Subhadra administered some drug to his wife to cause miscarriage. As a result, Subhadra's wife died but the child survived in the mother's womb. When Subhadra's wife was being cremated, the child was born in the midst of flames and came to be known as Jyotiṣka. He was taken charge of by King Bimbisāra at the Buddha's instance.

*The panel shows Jyotiṣka emerging from the fire and being received by King Bimbisāra. Buddha is standing on the extreme right, with his right hand in Abhaya mudrā.*

Indra's visit to Buddha at Indraśāla Cave in Rājagṛha is a favourite theme in early Buddhist art. According to the *Sakkapañha-sutta* of the *Dīgha-nikāya* and its commentary *Sumaṅgala-Vilāsinī*, Indra visited Buddha in order to prolong the span of his life.

Indra came accompanied by his musician Pañchaśikha. As Buddha was in meditation, Pañchaśikha drew his attention to Indra by playing on his lyre and singing praises in his honour.

48. *The Visit of Indra. Stone, Mathurā, 2nd century A.D., Indian Museum, Calcutta*

*Buddha is seated inside Indrasāla Cave on Vēḍiyika Hill near Rājagṛha, and Indra is approaching him with hands joined in adoration. Behind Indra are his attendants and mount, Airāvata. On the right, Indra's arrival is being announced by his musician, Pañchaśikha, whose fragmentary figure and harp can be distinguished.*

49. *The Visit of Indra. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*Buddha is seated on a throne under a tree. On the right is Indra, distinguishable by his head dress. His arrival is being announced by Pañchaśikha, playing on his lyre.*

50. *The Conversion of King Kappina. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

Kappina, king of Kukkuṭavati, had a supreme desire for following the Dharma. When he learnt that Buddha had arrived at Śrāvastī, he came with his retinue to pay homage to him. On hearing the Dharma from the Master, he renounced the world and became a monk.

*Buddha, seated under a tree, is shown preaching. King Kappina, seated close to Buddha, is listening to his teachings along with his retinue. The horse and the elephants are suggestive of the vehicles used by the king and his followers in their journey to Śrāvastī.*

51. *Buddha and the White Dog. Schist, Gandhāra, 2nd-4th century A.D., Central Museum, Lahore*

This sculpture is based on the following legend:

While he was in Śrāvastī, Buddha once called at the house of a person called Śuka. He was away at the time the Master came. He had a white dog which barked furiously at Buddha at which he said that the dog was Śuka's father in a previous birth but had fallen into this state because of his riches and miserly habits. When Śuka came and found the dog in an abject condition, he demanded an explanation from Buddha. In order to demonstrate the truth of his words, Buddha asked the dog to show where he buried his treasures in his previous birth. The dog showed the place. When it was opened up, the treasure was found to the bewilderment of Śuka.

*The sculpture shows the Buddha remonstrating with the dog seated on a cot.*

52. *The Visit of Nāga Elāpatra. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*Elāpatra appears twice in the panel, first coming out of the water as a serpent and then worshipping Buddha in the shape of a human being with the hood of a snake. The inscription on the panel describes the scene thus:*

*Erapato Nāgarājā Bhagavato vadate, i.e., 'the Nāga King Erāpata worships the Lord.'*

53. *The Visit of Nāga Elāpatra. Schist, Gandhāra, 2nd-4th century A.D., Peshawar Museum, Peshawar*

*Here, too, Elāpatra, is shown twice: first he appears as a polycephalous snake before Buddha's throne, and then as a prince on the extreme left of the panel.*

54. *The Submission of Nāga Apalāla. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

*The sculpture shows Vajrapāṇi by the mountain side which he has smitten with his thunderbolt. The snake king and his family are looking at Vajrapāṇi with fear. Buddha is advancing calmly towards the Nāga in order to convert him to his faith.*

The taming and conversion of Nāga Apalāla is a favourite theme in Buddhist art of the early centuries of the Christian era. According to legend, Nāga Apalāla, who was a native of the Swat valley, tried to cause floods periodically for his own ends, which, however, caused great sufferings to the inhabitants of the valley. Moved by this, the compassionate Buddha went to the abode of the Nāga with Vajrapāṇi. The latter smote the mountain with his thunderbolt. Terrified at this, the Nāga came out of his pool and took refuge in Buddha.

55. *The Submission of Nāga Apalāla. Schist, Gandhāra, 2nd-4th century A.D., Peshawar Museum, Peshawar*

*The panel shows the Nāga King, Apalāla and his wife supplicating Buddha.*

The life of Buddha, though otherwise peaceful, was often disturbed by schisms in the Order. The trouble came mostly from the chabbaggiyas, six brethren notorious in tradition for their mischievousness and from his own cousin, Devadatta who wanted to deprive him of the leadership of the Saṅgha in his old age. When persuasions failed, Devadatta wanted to translate his ideas into practice with the assistance of the young king, Ajātaśatru, who is said to have put his father, Bimbisāra, into prison and occupied his throne. With the consent of Ajātaśatru, he sent sixteen desperadoes to kill Buddha, but these men were overcome by his compassion and became converts to his faith. He then took matters into his own hands. One day when Buddha entered the city of Rājagṛha, accompanied by a number of Bhikkhus, he let loose a mad elephant called Nālāgiri to trample upon him. Although Buddha had been informed of Devadatta's plan beforehand, he did not change his route. However, to the surprise of all, when the furious elephant came to Buddha's sacred presence, it was calmed by Buddha's love and benevolence and did him reverence instead of killing him.

Ajātaśatru soon felt the pangs of conscience for his heinous crime of patricide and had no peace of mind. At the instance of Jīvaka, the royal physician, and a

great devotee of Buddha, he went to Buddha and was converted.

56. *Devadatta and the Assassins. Schist, Gandhāra, 2nd-4th century A.D., Indian Museum, Calcutta*

*On the left of the panel are seen Devadatta's hirelings. On the right are Buddha and Vajrapāṇi. One of the assassins is bowing before Buddha.*

57. *The Subjugation of Nālāgiri. Limestone, Amarāvātī, 2nd century A.D., Government Museum, Madras*

*This scene depicts the havoc caused by the mad elephant, Nālāgiri, let loose by Devadatta. The animal is shown twice, first, running wild through the city streets and then kneeling at the feet of Buddha.*

58. *The Subjugation of Nālāgiri. Stone, Bihar, 9th-10th century A.D., Indian Museum, Calcutta*

59. *The False Repentance of Devadatta. Cave X, Yun-Kang, China, 5th century A.D. (after pl. 53, Yun-Kang by Seiichi Mizuno and Nagahiro)*

*The panel shows Devadatta showing to Buddha a repentance which he did not feel.*

60. *The Visit of Ajātaśatru. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*The relief shows the king arriving in a procession, dismounting and worshipping the footprints which symbolize Buddha.*

61. *The Visit of Ajātaśatru. Limestone, Amarāvātī, 2nd century A.D., Government Museum, Madras*

*The sculpture shows, on the left, Ajātaśatru's women dismounting from elephants and horses and entering a gateway to see Buddha who is seated on the right of the panel. The prince, seated close to his right, is Ajātaśatru. The damaged figure to his left perhaps represents Jīvaka.*

62. *The Visit of Ajātaśatru. Limestone, Amarāvātī, 2nd century A.D., British Museum, London*

*Ajātaśatru and his women are worshipping Buddha represented here by throne.*

Several important events took place during the last days of Buddha. The Śākya clan was exterminated by Viṣṇudabha, son of Prasenajit of Kośala. Ajātaśatru made preparations for the conquest of Vaiśālīans, but the war was averted at Buddha's instance. Shortly after these incidents, Buddha who was then about seventy-nine years of age, left Rājagṛha, and came to Nālandā with a large retinue of monks. Thus began his last journey.

From Nālandā he came to Pāṭaligrāma where he gave a discourse to the laity on the merits of the five moral precepts. The Ganges was full to the brim, as it was now the rainy season. He, however, miraculously crossed it with his disciples, continued his journey to

Koṭigrāma and further to Nādika. At all these places he delivered discourses on duty, self-transcendence and insight.

From Nādika he came to Vaiśālī, where he took his abode in the mango grove of the well-known courtesan, Āmrāpālī. When she came to hear of the arrival of the Lord, she went to him and was honoured with a religious discourse. At her request, the Blessed One went next day to have a meal at her house. After having served the meal with her own hand, she proposed to make a gift of her mango grove to the Order and this was accepted by the Master.

The Blessed One then came to a village called Beluva where he had an attack of severe illness. Not wishing to die without leaving his words to guide the Bhikkhus, he overcame his illness through his own powers.

He exhorted the monks of Vaiśālī saying : " Subject to decay are compound things, strive with earnestness. In no long time the Tathāgata will attain Nirvāṇa."

Journeying from place to place, Buddha came to Pāvā where he was invited to dinner by Cunda, a hereditary smith. The meal at Cunda's brought on an attack of dysentery. Buddha bore the pain with patience, and particularly insisted that Cunda's feelings should not be hurt even by a suggestion that the meal he served had caused his illness. From there he started for Kusinārā with his disciples. On the way he converted a young Mallīān named Pukkusa who was formerly a disciple of Ājāra Kālāma.

On reaching Kusinārā the Lord lay down on a couch spread between two sāla trees by Ānanda. He lay on his right side like a lion with one leg placed on the other. The trees burst into blossoms although it was not the flowering season and the spirits hovered round the bed.

The last hours were spent in giving useful counsel and instructions to Ānanda who was weeping at the impending passing of the Master. " Do not weep," he said to Ānanda, " have I not told you before, monks, that it is in the very nature of things near and dear to us that we must part from them. All that is born, brought into being, and put together carries within itself the seeds of dissolution. How then is it possible that such a being should not be dissolved. Be earnest in effort and you, too, shall be free from the great evils and from ignorance."

Kusinārā was at that time one of the capitals of the Mallas. At Buddha's command, Ānanda went to their Council-Hall and summoned them to visit the Lord in his last hours.

The Mallas, their wives and children, all came out weeping, and paid their last respects by bowing down at the feet of the Blessed One.



A monk called Subhadra came at this stage to take refuge in Buddha. Though the Lord was weary, he gave a patient hearing to Subhadra and cleared all his doubts. Subhadra was the last disciple to be converted and he became an arhat at once.

As the last watch of the night drew near, the Lord said unto the brethren, "Subject to decay are all compound things, Strive with earnestness." These were his last words. Then he passed through a series of trances and entered into Mahāparinirvāṇa, 'the stage of the cessation of consciousness and feeling'.

Next day, at the instance of Anuruddha, Ānanda announced the death of Buddha to the Mallas who cried with grief saying, "Too soon has the light gone out of the world."

Six days passed in preparation for the cremation of Buddha's body. On the seventh day, the Mallas carried it for burning. Mahākāśyapa arrived just in time with three hundred and twenty monks. When the body was cremated, the Mallas carried the remains to their Council-Hall and set round them a trench of spears and a fence of bows and honoured them with dance, songs and offerings of garlands and perfumes.

Among the claimants to the Buddha's relics were King Ajātasatru of Magadha, the Licchavis of Vaiśālī, the Śākya of Kapilavastu, the Bulis of Allakappa, the Koliyas of Rāmagrāma, the Mallas of Pāvā and a Brāhmaṇa of Veṭhadipa. The Mallas at first refused to share the relics with the other claimants. Mortified at this, the latter came and attacked the city of Kusinārā. But a Brāhmaṇa called Droṇa bade them not to quarrel over the remains of the one who had taught forbearance. He divided the relics into eight parts. At this juncture, the Moriyas of Pippalivana also sent in a claim, but as nothing was left, they were given embers from the funeral pyre. After the division of the relics, Droṇa, with the permission of others, took the iron vessel in which the Buddha's body had been cremated. Stūpas were erected over all these relics by the various claimants.

63. *The Gift of Mango Grove by Āmrāpālī. Schist, Gandhāra, 2nd-4th century A.D., Indian Museum, Calcutta*

*Buddha seated under a tree in Abhayamudrā is being approached by a lady, probably Āmrāpālī who made a gift of the mango grove to Buddha during his last visit to Vaiśālī.*

64. *The Mahāparinirvāṇa. Schist, Gandhāra, 2nd-4th century A.D., Victoria and Albert Museum, London*

*This is the lower part of a relief showing the Mahāparinirvāṇa (death) of Buddha. On the left is seen the grief-stricken Vajrapāṇi, while on the right is seated a monk, probably Subhadra.*

65. *The Mahāparinirvāṇa. Stone, Cave XXVI, Ajanta, c. 7th century A.D.*

*Buddha is lying on a couch between two sāla trees with his eyes closed and head resting on a pillow. Monks and the nuns surround him, mourning. Indra and other gods, are seen descending from the sky to welcome the Great Being to heaven.*

66. *The Mahāparinirvāṇa. Stone, Bengal, c. 10th century A.D., Ashutosh Museum, Calcutta*

*Buddha is lying on a couch in eternal sleep, while monks mourn his death. Above are five Dhjyānī Buddhas seated on lotuses.*

67. *The Mahāparinirvāṇa. Tibetan painting, Ladakh*

This painting brings to mind what the Venerable Anuruddha said of Buddha's death. "There was no (troubled) breath in Him (tādino) the steadfast-minded; unshaken, calm (santim) attained then when he ended life, the sage (muni) with mind (cittena) courageous pain (vedanam) endured. Even as the extinction (nibbānam) of a flame [such] as was his mind's (cetaso) release."

68. *Ānanda attending Buddha's Parinirvāṇa. Gal Vihāra, 12th century A.D., Ceylon*

*Ānanda is seen in deep sorrow at the passing away of the Master.*

69. *Detail of the Figure of Ānanda*

70. *Buddha's Body as preserved by the Mallas before Cremation. Schist, Gandhāra, 2nd-4th century A.D., Archaeological Section, Indian Museum, Calcutta*

The arrangements for the cremation of Buddha's body were left to the Mallas. According to the Tibetan tradition, the body was wrapped in five hundred layers of cotton cloth and deposited in an iron case (filled with oil) inside iron covers.

*The above relief shows this receptacle between two sāla trees, attended by Vajrapāṇi and grief-stricken monks.*

71. *The Cremation of Buddha. Schist, Gandhāra, 2nd-4th century A.D., Peshawar Museum, Peshawar*

*Two Malla chieftains are extinguishing the blazing pyre after the cremation of Buddha's body.*

72. *The Mallas carrying the Relics to their Council-Hall. Stone, West gate, Stūpa I, Sāñchī, 1st century B.C.*

*The chief of the Mallas mounted on an elephant is carrying a casket containing the relics on his head.*

73. *Ajātasatru learns of Buddha's Death. Painting, Qyzyl, Chinese Turkistan, 6th century A.D., after pl. No. 612 top, Art of Indian Asia by Zimmer*

The wise minister of Ajātasātru to soften the blow that the news of Buddha's death would certainly have given to the king, had the entire life of Buddha painted on a canvas. This painting was shown to King Ajātasātru and thus gently did he learn of the Great Loss.

74. *The War of the Relics. Stone, back, middle architrave, Stūpa I, Sāñchī, 1st century B.C.*

*The panel represents the seven rival claimants advancing for the siege of the City of Kusinārā to have a share of Buddha's relics.*

75. *The War of the Relics. Stone, South gate, Stūpa I, Sāñchī, 1st century B.C.*

*The centre of the panel depicts the siege of Kusinārā by the chiefs of seven other clans. To the right and left are shown the victorious chiefs departing with their share of the relics.*

76. *The Division of the Relics. Limestone, Amarāvati, 2nd century A.D., Government Museum, Madras*

*The panel shows the distribution of the Buddha's relics among the eight claimants by the Brāhmaṇa Droṇa.*

## IV GROWTH OF BUDDHISM

“Hark : He yet liveth and doth speak through eternal wisdom.”

Self-discipline was the essence of Buddha's teaching. Throughout his life Buddha emphasized that one should seek deliverance through one's own effort. Although he helped his disciples by his superior experience, he did not wish to be looked up to as a saviour. He asked his disciples to look upon the Dharma as their guide and themselves as their own refuge. The great mass of people found this discipline difficult. They, however, came to regard him more as a divinity than a human teacher and considered his mercy more important than his insistence on self-endeavour in attaining salvation. This faith in his compassion brought into being the cult of Buddha worship which began with the veneration of the places that had been hallowed by him. His relics were also held sacred and venerated, and finally the Buddha image itself came to be worshipped.

### 1. *Lumbinī, a view of the site*

Lumbinī, where Buddha was born, has been identified with the site of Rummīndēi in Nepalese Terai.

### 2. *Bodh Gayā : the Bodhi Tree, part of the old railing and temple*

The place where Gautama attained enlightenment later came to be known as Bodh Gayā (six miles south of Gayā), and is regarded as the most important centre of Buddhist pilgrimage.

### 3. *Sārṇāth, a view of the site*

Sārṇāth, near Banaras, acquired celebrity as the venue of the Buddha's First Sermon.

### 4. *Kusinārā, a view of the site*

Kusinārā in the Gorakhpur district of Uttar Pradesh is the place where Buddha passed into Nirvāṇa in his eightieth year.

### 5. *The Dedication of the Stūpa by the Mallas of Kusi-nārā. Stone, North Gate, Right Pillar, Stūpa I, Sāñchī, 1st century B.C.*

The panel shows how the Mallas of Kusinārā after erecting a stūpa over the Buddha's relics celebrated the occasion with music and dancing.

### 6. *Nirvāṇa Stūpa, as restored, Kasiā (Kusinārā)*

The cult of stūpa worship is as old as the worship of the holy places. Stūpas were built either to enshrine the Sārīrika dhātus (relics of Buddha or his chief disciples) or to mark the spots associated with the important events of either Buddha's life or that of other Buddhist saints.

### 7. *Main Stūpa. Sāñchī, 3rd century B.C.-1st century B.C.*

The original stūpa, which was built in brick by Aśoka in the 3rd century B.C., was encased in stone a century later. According to tradition, Emperor Aśoka opened up seven out of the eight stūpas built over the relics of Buddha and distributed them in different parts of the country, erecting stupas over each. It is possible that the Stūpa at Sāñchī is one of these.

### 8. *Caitya Slab showing the Rāmagrāma Stūpa. Limestone, Amarāvati, 2nd century A.D., Government Museum, Madras*

The Rāmagrāma stūpa is so called as it was built by the Koliyas of Rāmagrāma over the relics of Buddha.

### 9. *The Piprava Reliquary. Steatite, 4th century B.C., Indian Museum, Calcutta*

This vase was found in a huge stone box unearthed from a stūpa at Piprava in the Basti district of U.P. The inscription on it records that “this receptacle of the relics of the body of the Lord Buddha of the Śākya (is the deposit) of the brothers of Sukṛti, with sisters, sons and wives.”

### 10. *The Worship of Buddha's Alms Bowl. Stone, Mathurā, 1st century B.C., Archaeological Museum, Mathurā*

### 11. *The Worship of Buddha's Alms Bowl. Limestone, Amarāvati, 2nd century A.D., Government Museum, Madras*

The scene is Tuṣita Heaven, and the gods are worshipping the alms bowl of Buddha.

### 12. *The Worship of Buddha's Head Dress. Stone, Left Pillar, Stūpa I, Sāñchī, 1st century B.C.*

The scene is Trayastriṃśa Heaven where the gods are seen worshipping the Bodhisattva's hair.



Although all the relics came to be worshipped after Buddha's death, his hair became, according to legend, an object of great veneration even during his life-time.

13. *The Worship of Dharmacakra. Stone, Mathurā, 1st century B.C., Archaeological Museum, Mathurā*
14. *The Worship of Buddha's Feet. Limestone, Amarāvati, 2nd century A.D., Government Museum, Madras*

The religion of Buddha seems to have been spread mainly in the Indo-Gangetic Valley during his life-time. Little is known of its geographical extension for some centuries following his death. The history of Buddhism during the period is occupied mainly by that of the First and Second Buddhist Councils. The First Council was held, within a few weeks after the Buddha's death, with a view to collecting his precepts. It was presided over by the Venerable Mahākāśyapa and attended by five hundred monks, including Ānanda. With the progress of time, differences arose over the interpretation of the monastic rules and within one hundred or one hundred and ten years after Buddha's parinirvāṇa a Second Council was held at Vaiśālī, to condemn the ten extra legal indulgences which the local monks enjoyed. The Vaiśālī monks, not satisfied with the decision of the Council, held a separate meeting thus giving rise to the Mahāsaṅghika sect which was the precursor of Mahāyāna Buddhism.

15. *The First Council(?). Wall-painting, Central Asia, (after Pl. XIV, Die Buddhistische Spätantike Mitteleasien, Vol. VI by A. Von Le Coq)*

The devastating battle of Kalinga with its great massacres and bloodshed and the consequent conversion of Aśoka (3rd century B.C.) is a landmark in the history of Buddhism. The patronage of an emperor so great and powerful provided a strong stimulus to the spread of Buddhism in India and abroad. So intense was Aśoka's devotion to the Buddhist faith that among other things, he instituted Dharma-yātrās (State pilgrimages to the Buddhist holy places) in place of Vihāra-yātrās (pleasure tours) which had heretofore been undertaken by kings. The reminiscences of some of his Dharma-yātrās are preserved in Aśoka's Rummindei and Nigliwa pillar inscriptions.

Being a zealous Buddhist, Aśoka took great interest in the well-being of the Buddhist Saṅgha and took measures to safeguard it against schisms. The Calcutta-Bairat Rock Edict shows that he recommended the study of certain Buddhist texts to monks and laymen alike. At the same time he advised tolerance and understanding, in matters of religion, as is evident from the twelfth Rock Edict. He erected memorial columns in different parts of the land and inscribed simple rules of morality on them, as for example, loving kindness to man and beast, truth, respect for the elders, care for the destitute and non-acquisitiveness. He is also credited

with having built, throughout his vast empire, stūpas enshrining the relics of Buddha. He also appointed a special class of officers called Dharmamahāmātrās to propagate righteousness among the people.

Under the auspices of Aśoka, a Third Buddhist Council was held in Pāṭaliputra. This Council of the Theravādins led to the compilation of the Kathāvastu. It is said that when this Council ended, Aśoka sent missionaries in different directions as far as Macedonia, Syria and Egypt in the West, and Ceylon in the South to propagate the Theravādin doctrines. His own son or brother, Mahendra, is believed to have gone to Ceylon to preach the Law of Buddha and so also his sister, Saṅghamitrā.

Aśoka's pious activities gave rise to a school of art the main concern of which was the propagation and popularisation of the Buddhist religion. The noble example of Aśoka was followed by the rulers who came after him. In fact, the history of Buddhism from the days of Aśoka is intimately linked up with that of Buddhist art.

16. *Aśoka's Visit to the Bodhi Tree. Stone, Lowest architrave, East Gate, Stūpa I, Sāñchī, 1st century B.C.*

*This panel depicts the ceremonial visit of Aśoka and his queen, Tīṣyarakṣitā, to the Bodhi tree. In the centre are the tree and temple of Bodhi Gayā. On the left is seen a crowd of musicians and devotees carrying water vessels. On the right are the king and the queen descending from an elephant and doing homage to the Bodhi tree.*

17. *Aśoka's Visit to the Rāmagrāma Stūpa. Stone, Middle architrave, South Gate, Stūpa I, Sāñchī, 1st century B.C.*

*The Stūpa which is shown in the middle contains an inscription recording that the architrave in question was the gift of one Balamitra, a pupil of Aya-cūḍa, a preacher of the Dharma. On the right of the panel is King Aśoka in a chariot followed by a retinue while to the left are seen Nāgas and Nāgīs worshipping at the Stūpa.*

18. *The Lumbinī Pillar of Aśoka. Stone, 3rd century B.C.*

King Aśoka, twenty years after his anointment paid a visit to Lumbinī, the birth-place of Buddha, and there erected this memorial pillar.

19. *The Lumbinī Pillar Inscription of Aśoka, recording that it was in Lumbinī where Gautama Buddha was born. Stone, 3rd century B.C.*

20. *The Calcutta-Bairat Rock Inscription of Aśoka where he recommends the study of the Buddhist texts, namely, Vinayasamukasa, Aḥyavamsas, Anāgatabhayas, Muni-gāthās, Moneya-suta, Upatisapāsina and the Sermon to Rāhula as essential for the monks as well as the laymen. Stone, 3rd century B.C.*

This inscription proves beyond doubt Aśoka's personal allegiance to the religion of Buddha.

21. *Aśoka's Rock Edict No. I, Girnār, recording the prohibition of animal slaughter and festive meetings, 3rd century B.C.*
22. *Aśoka's Rock Edict No. II, Girnār, recording his benevolent measures, such as the establishment of medical treatment for men and cattle and also the plantation of trees and digging of wells, etc., 3rd century B.C.*
23. *Aśoka's Rock Edict No. XII, Girnār, commending the restraint of speech and religious tolerance, 3rd century B.C.*
24. *Aśoka's Lion Column. Stone, Lauriyā-Nandagarh, 3rd century B.C.*
25. *The Lion Capital of Aśoka's Column. Stone, Sārṇāth, 3rd century B.C.*
26. *The Bull Capital of an Aśokan Column. Stone, Rāmpurwā, 3rd century B.C.*

All these columns and capitals have the wonderful characteristic polish of Mauryan sculpture.

Buddhism lost royal patronage after the death of Aśoka. The Mauryas were succeeded by the Śuṅgas and the latter by the Kāṇvas, who were all staunch supporters of Brahmanism. Despite this, however, Buddhism remained popular since it had already become a mass religion. In fact, the Śuṅga-Kāṇva period (2nd-1st centuries B.C.) saw the establishment of various stūpas and monasteries in Bodh Gayā, Bhārhut, and Sāñchī in North India, Bhājā, Beḍsā, Kanherī, Nāsik, Kārle and Ajanta in Western India and Amarāvati and Jaggayyapeta in the South. The main stūpa of Bhārhut has completely disappeared. Only a portion of its railings and one of its gateways are now preserved in the Indian Museum at Calcutta (a few Bhārhut sculptures are also in the Allahabad Municipal Museum, Allahabad). The best preserved remains of the period are those of Sāñchī where all the early stūpas are even now in a fair state of preservation. The main stūpa at Sāñchī, originally built in brick by Aśoka was encased in stone during the Śuṅga period and its railings and gateways probably added about 50 and 100 years later.

The railings and gateways of Bhārhut and Sāñchī are all embellished with scenes from Buddha's life and Jātaka stories. They also portray various local gods and goddesses, Yakṣas, and Nāgas who are all represented as paying homage to Buddha. This bears testimony to the fact that, during this period, Buddhism emerged as a religion which had synthesised and absorbed within itself most of the prevailing indigenous cults.

Other impressive monuments of this period include, as mentioned above, the rock-cut caitya halls and monasteries of Western India. Their characteristic

feature is a horse-shoe shaped entrance, usually surmounted by a window or windows of the same form. The interior is simple, and bears an ascetic look. Strictly in conformity with the ideals of orthodox Buddhism, the early monastic establishments and the sculptures of Bhārhut and Sāñchī contain no anthropomorphic representations of Buddha. His presence is indicated through symbols, such as the Dharmacakra, the Bodhi tree, footprints, etc.

27. *Relic Casket. Steatite, Sāñchī, 2nd century B.C.*

*As the inscription on it indicates, this casket once contained among others, the relics of Kāśyapa (gotra).*

This Kāśyapa is presumably the teacher who is reputed to have propagated the Dharma in the Himālayān region during Aśoka's reign.

28. *Part of the Railing. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*This railing comprises uprights and crossbars profusely decorated with bas-reliefs. On the pillar to the extreme right is the figure of Culakokā devatā standing on an elephant and holding the bough of a tree.*

29. *Yakṣa Supāvasa. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*The Yakṣa stands on an elephant with hands folded against his breast.*

30. *Sirimā Devatā. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

Sirimā is the Buddhist counterpart of the Brahmanical goddess Śrī.

It is told in the Mahākapi Jātaka that the Bodhisattva, in one of his previous births, was a leader of the monkeys and lived on the banks of the Ganges. Nearby there was a mango tree, and it was the custom of the monkeys to eat the delicious fruits it bore. Learning of this, the king of Banaras sent his men to guard the tree, and they accordingly surrounded it. In order to save the lives of his trapped fellow creatures, the Bodhisattva prepared a bamboo bridge which proved to be a little short. To get over the difficulty, he tied his own body to the bridge, thus enabling the monkeys to escape in safety. The king was greatly moved at the spirit of self-sacrifice shown by the Great Monkey and paid homage to him.

31. *The Mahākapi Jātaka. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

This sculpture is based on the above episode.

The Mrga Jātaka tells the story of the Bodhisattva when he was born as a leader of a herd of deer and saved a young merchant from drowning in the Ganges. The merchant, however, acted treacherously and informed the king of Banaras of the existence of the herd of deer. The king accordingly came to the forest to hunt. The

Bodhisattva appeared at the right moment before him with great courage and preached the Dharma to him.

32. *The Mṛga Jātaka. Stone, Bhārhut, 2nd century B.C., Indian Museum, Calcutta*

*The two-horned deer is the Bodhisattva who is seen as carrying the merchant safe to the bank.*

33. *The East Gate, Stūpa I, Sāñchī, 1st century B.C.*

*The pillars and the architraves are all profusely decorated with bas-reliefs most of which represent scenes from Buddha's life.*

34. *Yakṣī. East Gate, Stūpa I, Sāñchī, 1st century B.C.*

The Vessantara Jātaka tells the story of the Bodhisattva's life as prince Vessantara in his last but one incarnation before he became Gautama Buddha. As Vessantara, he practised the perfections of charity. One by one, he gave away all the things he possessed and was banished by his father for his excessive charity. While he was in exile, he even gave away his wife and children who were, however, restored to him at the intervention of Indra.

35. *The Vessantara Jātaka. Stone, North Gate, Stūpa I, Sāñchī, 1st century B.C.*

*This panel shows Vessantara proceeding to exile with his wife and children, parting on the way with the chariot and horses which he gives to some Brāhmaṇas.*

36. *The Vessantara Jātaka. Stone, North Gate, Stūpa I, Sāñchī, 1st century B.C.*

*This panel shows Vessantara in the forest, giving away his children to Brāhmaṇa Jūjaka, and his wife to Indra, who came himself to claim her in the garb of a Brāhmaṇa, so that she might not fall into evil hands as a result of her husband's indiscriminate charity.*

37. *The Cakravartī with his jewels. Limestone, Jaggayapeta, 1st century B.C.*

*This sculpture represents a universal monarch (cakravartī) with his 'jewels', the horse, the elephant, the wheel, etc.*

38. *Façade of the Caitya Hall. Bhājā, Western India, 2nd century B.C.*

Bhājā provides an example of the earliest Caitya Hall in India.

39. *Front of the Caitya Hall. Bedṣā, Western India, 2nd century B.C.*

40. *Façade of the Main Shrine, Cave XVIII, Nasik, 1st century B.C.*

*The façade of the Caitya Hall at Nāsik is divided into two storeys. The lower storey has an arched door, and the upper one a great Caitya window.*

41. *The Caitya Hall. Kārle, Western India, 1st century B.C.*

*This hall with its pillars and well developed screen is one of the best examples of its kind. The stūpa is of a high cylindrical type with two rail courses.*

42. *Façade, Kārle; Panel between entrances, c. 4th-5th century A.D.*

*Buddha is shown seated in bhadrāsana.*

43. *The donor couples. Cave III, Kanherī, Western India, c. 2nd century B.C.*

One of the significant factors leading to the spread of Buddhism during the 1st century B.C. and later was the support extended to it by foreign rulers, the most important among whom were Menander and Kaniska. Menander, who flourished about 115-90 B.C. was an Indo-Greek king with a vast dominion. The Milinda-pañha or the questions of Milinda (which is a non-canonical Buddhist text) shows clearly that this ruler was greatly interested in the Buddhist faith. Kaniska, the best known of the Kuṣāṇ Kings, flourished in the second century A.D., and from Puruṣapura (modern Peshawar), his capital, ruled over a large part of India. He is also credited with the conquest of Afghanistan, Samarkand, Yarkand and Khotan.

Kaniska was eclectic in his religious outlook but his special inclination was towards Buddhism. Under his auspices was held the Fourth Buddhist Council wherein the main activity was the collection or composition of the Sarvāstivāda texts. He erected in his capital a stūpa or relic tower which elicited the admiration of the Chinese pilgrims. According to tradition, Aśvaghoṣa, the celebrated author of the *Buddhacarita*, the *Saundarānanda* and the *Sāriputra-prakarana* flourished in his days.

Under Kaniska's patronage flourished a vigorous School of art in north-western parts of India, known as the Gandhāra School. This School produced for the first time or simultaneously with the Mathurā School of Art, a large number of Buddha and Bodhisattva images. As has been pointed out, the earlier art of India represented Buddha only symbolically.

The early centuries of the Christian era were a turning point in the doctrinal development of Buddhism which had grown by this time into a vast religious organization. It split up into as many as eighteen religious sects by about the second century B.C. The differences between the various sects became more and more pronounced with the progress of the time. By about the first century A.D. two clear-cut ways of Buddhist religion came to be recognised, namely, the Hīnayāna and the Mahāyāna. The Hīnayāna continued to follow the old Pāli texts and the Mahāyāna developed mainly through Sanskrit writings the philosophy of Buddhism.



The cardinal tenet of the Mahāyāna was that Gautama Buddha was not a human teacher as the Hinayānists held but an eternal principle that appeared on earth for the salvation of mankind. The Mahāyānists gave to Buddhism also a new concept of the Bodhisattva who is considered as a being with universal love and compassion. He refuses Nirvāṇa, though fully entitled to it, until all the sentient beings from man to the smallest insect are delivered. Bhakti or devotion to Buddha and the Bodhisattvas became an essential part of the Mahāyāna religious life.

Further changes took place in the Mahāyāna Buddhism with the introduction of the concept of the Ādi-Buddha or primordial being and his manifestations. The Buddhist art of India reflects faithfully the changes that the religion underwent in the course of its history.

The chief protagonist of the Mahāyāna faith was Nāgārjuna (who flourished a little later than Kaṇiṣka). He was followed by other great teachers such as Āryadeva, Nīlanetra, Asaṅga and Vasubandhu.

44. *A Coin of King Menander. Silver, Indian Museum, Calcutta*

*The obverse contains the bust of the king with his name inscribed below.*

45. *A statue of King Kaṇiṣka. Stone, 2nd century A.D., Archaeological Museum, Mathurā*

*The name of the king is inscribed on the dress, in early Brāhmī script.*

46. *Kaṇiṣka's Relic Casket. Metal, Shāh-Jī-Kī-Dherī, Peshawar Museum, Peshawar*

*The lid as well as the outer body of the casket are embellished with images of Buddha. Note the pattern of swans on the flange of the lid.*

47. *Bimārān Reliquary. Gold, Afghanistan, British Museum, London*

The period from which this casket dates is uncertain. While Foucher and others assign it to the 1st century B.C., Wilson is of the view that it was subsequent to the Christian era. *Figures of Buddha and his worshippers adorn the reliquary.*

48. *Kaṇiṣka's Coin containing the name of Boddo (Buddha). Gold, 2nd century A.D., British Museum, London*

*The obverse shows Kaṇiṣka performing a sacrifice over an altar, while the reverse bears a representation of Buddha with the legend 'Boddo'.*

49. *Fragments of the Manuscript of the Sāriputra-prakarāṇa, a drama by Aśvaghoṣa, Central Asia*

50. *Buddha. Schist, Hotimardan, 2nd century A.D.*

*This image belongs to the classical phase of Gandhāra sculpture, and shows serenity (and grace).*

51. *Dharmarājika Stūpa, Takṣaśilā*

*Originally built in the Scytho-Parthian period, this stūpa was repaired in the Kuṣāṇ period and 'partly refaced' in the 4th century A.D.*

52. *Nāgārjuna. Tibetan temple-painting, 18th century A.D., Rijks Museum, Voor Volkenkunde, Leiden*

The representation of Nāgārjuna, the greatest Mahāyāna Buddhist philosopher and founder of the Mādhyamika School is a favourite theme in Tibetan art.

*As shown here, he is usually represented in monastic garb with an uṣṇīṣa and an aureole with snakes.*

Besides Gandhāra, the other important centres of Buddhism during the early centuries of the Christian era were Mathurā and Sārnāth in the North and Amarāvati, Nāgārjunakoṇḍa, Goli and Ghaṇṭaśālā in the Krishna region in the South. The art of these places is based chiefly on native tradition, but Buddhist sculptures produced in Mathurā were often transported to other parts of northern India.

The abundance of Buddhist stūpas and monasteries in the Krishna valley during the early centuries of the Christian era is attributable to the fact that the local kings (the Śātavāhanas and the Ikṣvākus) and their people patronized the religion. Amarāvati appears to have been an important city even before the Christian era since the nucleus of its Mahācaitya dates from the 2nd century B.C. as would be evident from the primitive style of its early sculptures. It was, however, at the height of its glory during the 2nd century A.D. The stūpas and other structures of Nāgārjunakoṇḍa owed their origin chiefly to the munificence of the princesses of the Ikṣvāku ruling family (of the 3rd century A.D.). That Nāgārjunakoṇḍa grew into a cosmopolitan centre of Buddhist activities is evident from some of the inscriptions found here. Goli was another prosperous Buddhist centre at this time.

53. *The Bodhisattva dedicated by Bhikṣu Bala. Stone, 2nd century A.D., Archaeological Museum, Sārnāth*

This figure dates from the third year of Kaṇiṣka's reign and exemplifies the massive style of the Kuṣāṇ artists.

54. *The Kātrā Buddha. Stone, Mathurā, 2nd century A.D., Archaeological Museum, Mathurā*

*Buddha is seated in Abhaya-mudrā. A donative inscription in early Kuṣāṇ script is seen on the pedestal.*

55. *Caitya slab showing a stūpa. Limestone, Amarāvati, 2nd century A.D., Government Museum, Madras*

56. *Caitya slab showing a stūpa. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

57. *Buddha Dīpaṅkara's prediction regarding Gautama. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

Countless aeons ago, Gautama was born as Sumedha. He was greatly devoted to Dipaṅkara Buddha, who prophesied that he would attain enlightenment in his last existence as Gautama.

58. *The Śibi Jātaka. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

This illustrates the story of the Bodhisattva's life as King Śibi who was known for his compassion and redeemed a pigeon by giving his own flesh.

The Bodhisattva was once born as King Mandhātū. He was so powerful that he went to the Trayastrimśa heaven and ruled there jointly with Śakra for countless years. When he began to age, he fell down in a park since the human body cannot disintegrate in heaven. When the news of his fall was conveyed by the park keeper to members of the royal family, they provided a resting place for him.

59. *The Mandhātū Jātaka. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

This sculpture shows the king lying despondently and preaching to his people how short-lived earthly glory is.

60. *Nāgārjunakoṇḍa Inscription of the reign of Vīrapuruṣadatta. Limestone, Nāgārjunakoṇḍa, 3rd century A.D.*

This epigraph records the erection of a pillar by Bappiśrī, wife of Śrī Vīrapuruṣadatta, king of the Ikṣvāku dynasty of Southern India at the monastery of Nāgārjunakoṇḍa.

The Bodhisattva, according to the Śaddanta Jātaka, was once born as a royal elephant who had two wives. One day as he was shaking a tree, it so happened that while the flowers fell on the head of the first wife the dry leaves fell on the head of the second. The latter, for this reason, bore a grudge against the Bodhisattva. After her death she was reborn as the queen of the ruler of Banaras. She feigned illness and told the king that only the possession of the six tusks of the royal elephant would cure her. The king sent his huntsmen to kill the beast and secure the tusks. The Bodhisattva crouched submissively at the feet of the huntsman to allow him to saw off his tusks. When the tusks were brought to the queen of Banaras she was overwhelmed with grief and died of a broken heart.

61. *The Śaddanta Jātaka. Limestone, Goli, 3rd century A.D., Government Museum, Madras*

This panel shows the huntsman cutting off the tusks of the Bodhisattva and the queen dying of grief subsequently.

62. *The Vessantara Jātaka. Limestone, Goli, 3rd century A.D., Government Museum, Madras*

This illustrates the gift of the royal elephant by prince Vessantara.

63. *The Vessantara Jātaka. Limestone, Goli, 3rd century A.D., Government Museum, Madras*

This panel portrays Vessantara's exile to the forest for his excessive charity.

During the Gupta period (4th-6th century A.D.), Buddhism continued to be popular with the masses. Fa-hien who visited India in the 5th century A.D. saw countless monks and monasteries all over the country. Monks were held in veneration for their strict observance of the disciplinary rules. Kings and householders erected Caityas and stūpas and made gifts for the maintenance of the monasteries. Although some of the old Buddhist centres like Kapilavastu and Śrāvastī were in desolate condition, Mathurā, Sārnāth, Pāṭaliputra, Bodh Gayā and Nālandā had a large number of Buddhist shrines and monks, both Hinayānist and Mahāyānist.

The artist's genius in India reached its highwater mark during the Gupta period. It is generally accepted that the images of Buddha and the Bodhisattva which were carved at Sārnāth and Mathurā during this period are among the best specimens of Indian art. The Gupta period is also known for the excavation of rock-cut viḥāras at Ajanta with their exquisite paintings. The later or mediaeval art of India is greatly influenced by the Gupta idiom.

64. *Buddha in Meditation. Stone, Bodh Gayā, 4th century A.D., National Museum, New Delhi*

Buddha is shown seated in meditation. Note the prominent uṣṇīṣa.

65. *Buddha. Stone, Mathurā, 5th century A.D., National Museum, New Delhi*

This image is unique for fulness and dignity of form. The large ornamented halo is typical of Gupta art.

66. *Buddha. Stone, Māñkuwār. U.P., 448-449 A.D., State Museum, Lucknow*

This is the only Gupta image so far discovered, which represents Buddha with a shaven head, a characteristic of the Mathurā Kuṣāṇ images. The body is bare up to the waist and the fingers are webbed as in many other images of the early Gupta period.

67. *Buddha. Stone, Sārnāth, 5th century A.D., Archaeological Museum, Sārnāth*

Note the half-closed eyes, suggestive of meditation.

68. *Head of Buddha. Stone, Sārnāth, 5th century A.D., Archaeological Museum, Sārnāth*

69. *Mahābodhi Temple, as restored, Bodh Gayā*

The Mahābodhi Temple which is built of brick has been the subject of restorations at various periods. The four corner towers were added by the Burmese, probably in the 14th century A.D. The origin of the temple goes back perhaps to the early Gupta period.

70. *The Bodh Gayā Inscription of Mahānāman, a Ceylonese monk, recording the erection of a shrine at the place of Buddha's enlightenment*

*This inscription is dated in the year 269 of the Gupta era (A.D. 588-89).*

71. *Dhāmekh Stūpa. Sārṇāth, c. 600 A.D.*

*A stūpa of the cylindrical type, this structure has, half way up the base, niches originally intended for images of Buddha. The base displays intricate carved patterns similar to the painted ceilings of Ajanta.*

72. *Lokaṇātha. Stone, Sārṇāth, 6th century A.D., National Museum, New Delhi.*

*This is one of the various forms of Avalokiteśvara of Mahāyāna Buddhism.*

73. *Flying Celestials. Wall-painting, Cave XVII, Ajanta, 5th century A.D.*

74. *Facade of the Caitya Hall, Cave XIX, Ajanta, c. 7th century A.D.*

*The mellow gracefulness of this structure stands in contrast with the ascetic look of the earlier facades.*

75. *The Caitya Hall. Cave XIX, Ajanta, c. 7th century A.D.*

76. *The First Sermon. Cave I, Ajanta, Stone, 6th century A.D.*

77. *The Caitya Hall. Cave XXVI, Ajanta, 7th century A.D.*

*This stūpa contains the figure of Buddha seated in bhadrāsana.*

78. *A General view of the Viśvakarmā Cave, Ellorā, c. 7th century A.D.*

During the post-Gupta period, Buddhism found a staunch patron in King Harṣavardhana (606-648 A.D.) of Kanauj. Under his royal patronage Nālandā flourished as an important centre of Buddhist learning. For the maintenance of the Nālandā monasteries he remitted the revenues of nearly one hundred villages. He is said also to have erected a brass monastery there.

The chief patrons of Buddhism during the mediaeval period were the Pāla kings who ruled over a considerable part of Bengal and Bihar. They not only made liberal gifts for the maintenance of the University and other Buddhist organisations of Nālandā, but also established several new monasteries. Among the latter were those of Vikramaśīlā, Somapura, Odantapurī and Jagaddala. The fame of Nālandā as a centre of art and learning spread far and wide during this period. Some of its scholars, such as Śāntarakṣita, and several others went to Tibet to preach Buddhism. Further, the art and learning of Nālandā profoundly influenced those of Indonesia.

Another important centre of Buddhism during this period was Nāgaapaṭṭinam in the South. There lived here a Buddhist community from Śrīvijaya (in the Malayan archipelago) who erected on the site two monasteries with the permission of the Coḷa kings, Rājārāja and Rājendra.

The Buddhism of the mediaeval period was a unique synthesis of Mahāyāna ideals and Tāntrik elements and centres round the worship of Tāntrik divinities, magic circles and diagrams accompanied by complicated rituals and incantations. As there were now several points common to both Hinduism and Buddhism, specially Mahāyāna Buddhism, both the religions drew nearer to each other. In the course of time, the fundamentals of Buddhism were absorbed into Hinduism and Gautama Buddha was recognized as one of the avatāras of Viṣṇu. The process of assimilation which started as early as the 6th-7th century A.D., reached its culmination as the mediaeval period drew to a close.

79. *Coins of King Harṣa. Silver, 7th century A.D., State Museum, Lucknow*

*Obv. Bust of King to left; to left, sa and an uncertain date.*

*Rev. Peacock. Around, vijitāvaniravanipatiḥ Śrī Śīlāditya (o) divaṃ jayati.*

#### COLOUR PLATES

- I. *Seated Buddhas. Wall-painting, Cave II, Ajanta, 5th century A.D.*
- II. *Jūjaka receiving the ransom money (part of the Vessantara Jātaka). Wall-painting, Cave XVII, Ajanta, 5th century A.D.*
- III. *Bhikṣu. Wall-painting, Cave VI, Ajanta, 5th century A.D.*
- IV. *Palace scene. Wall-painting, Cave II, Ajanta, 5th century A.D.*
- V. *Apsaras. Wall-painting, Cave XVII, Ajanta, 5th century A.D.*
80. *Yuan Chwang, the Chinese Buddhist pilgrim who came to India during the reign of King Harṣa (7th century A.D.), Central Asian Antiquities Museum, New Delhi*

Yuan Chwang came to India in 630 A.D. and stayed for fifteen years, studying Hīnayāna and Mahāyāna Buddhism in various monasteries of India, including those of Kashmir, Sialkot, Kanauj and Nālandā. He carried to China 657 pu (parts) of the Buddhist literature consisting of Hīnayāna Sūtras, commentaries and disciplinary rules, Mahāyāna texts and commentaries and a few treatises on logic and etymology.

81. *The Monastery—IA, Nālandā*
82. *The Monastery—IB, Nālandā*
83. *The Stūpa Site III, Nālandā*



84. *Padmapāṇi Avalokiteśvara*. Stone, Nālandā, 7th-8th century A.D., Central Asian Antiquities Museum, New Delhi

The deity is seen holding a lotus. The right hand is in Varadamudrā. Three dhyānī Buddhas are seated at the top of the panel.

85. *Śāntarakṣita*, after figure, p. 28, Waddell's *Buddhism of Tibet*, 8th century A.D.

86. *Buddha in Abhayamudrā*. Bronze, Nālandā, 9th century A.D., National Museum, New Delhi

Note the graceful modelling of the figure which testifies to the skill of the metal casters of Nālandā during the Pāla period.

87. *Monastic Seals*, University of Nālandā. Terracotta, 9th century A.D., Archaeological Museum, Nālandā

On the top is the dharmacakra symbol with a deer on each side. Below is the legend: 'Śrī Nālandā-mahāvihārīyārya-bhikṣu-saṅghasya', i.e. of the community of venerable monks of the Great Monastery at Nālandā.

88. *The Nālandā Copper plate Inscription of Devapāla-deva*, recording the erection of a monastery at Nālandā by Bālaputra-deva of Sumātrā and the grant of five villages by King Devapāla-deva of Bengal for the maintenance of the same

89. *Tārā with attendants*. Bronze, Mādhyā Pradesh, 9th century A.D.

Tara is the supreme female goddess of the Mahāyāna pantheon.

90. *Bodhisattva Vajrapāṇi*. Stone, Lalitagiri, Orissa, 9th century A.D., Indian Museum, Calcutta

This is a divine Bodhisattva, who carries a Vajra (thunderbolt).

91. *Bodhisattva*. Bronze, Nāgāpattinam. 10th century A.D., Government Museum, Madras

92. *Pāhārpur Temple*, Rajshahi District, East Bengal, Pāla period

93. *Buddha in Bhūmisparśamudrā*. Stone, Bengal, c. 10th century A.D., Ashutosh Museum, Calcutta

94. *Śiva-lokeśvara*. Bronze, Barisal, East Bengal, 9th century A.D., Ashutosh Museum, Calcutta

The deity holds a trident (an attribute of Śiva) in his left hand, while the right is in Varadamudrā. A dhyānī Buddha is seated just above his head. This image partakes of both Hindu and Buddhist characteristics and thus shows their closer approach in the mediaeval period.

95. *Daśavatāra panel*. Stone, Bihar, c. 10th century A.D., Indian Museum, Calcutta

The ninth figure from the right is Buddha represented here as one of the avatāras of Viṣṇu.

96. *Atīśa*, after figure, p. 36, Waddell's *Buddhism of Tibet*

Śrī-Jñāna or Atīśa was born in 982 A.D. in a royal family of eastern India. He was ordained at the monastery of Odantapurī and received training under both Mahāyāna teachers and Mahāsiddhi or wizard priests. He visited Tibet at the age of sixty and introduced reforms in Tibetan Buddhism.

97. *Hevajra*. Stone, c. 12th century A.D., Nahar Collection, Calcutta

Hevajra, a Tāntrik Buddhist deity, is usually represented in the Yab-Yum attitude as shown here. The worship of such deities became popular with rise of the Vajrayāna Buddhism of the mediaeval period. According to this cult, the female principle was as important as its male counterpart.

## V BUDDHIST PANTHEON

The Buddhist pantheon consists of several hundred deities. There were several factors leading to the growth of this pantheon. Early Buddhism was a religion of moral practices and contemplation. It did not recognize the worship of any god. But things changed after the Parinirvāṇa of Buddha. Moral disciplines without any personal god whose grace can be sought in times of distress failed to appeal to the masses. The demand of the popular mind was met through the deification of Buddha. As already noted, the Buddhists were divided into two schools, namely, the Hīnayānist and Mahāyānist by about the first century A.D. Because of its broad outlook Mahāyānism found favour with the common people, with their diverse cultures and modes of life. As a result of this wide contact, Mahāyāna Buddhism absorbed various popular rites and deities. The other important causes leading to the development of the Buddhist pantheon are the Tri-kāya Theory and Bodhisattva ideals. In the Mahāyāna set-up the man Śākyamuni has little or nothing to do. To the Mahāyānists, Buddha is not a man but an eternal principle, and he has three aspects, namely, Dharma-kāya, Sambhoga-kāya and Nirmāṇa-kāya. As Dharma-kāya, he is the ultimate reality, free from impurities and desires. The Sambhoga-kāya is the body of enjoyment or the superhuman body in which Buddhas appear in paradises to create in the minds of the Śrāvakas, Pratyeka Buddhas and lay Bodhisattvas delight and love for the religion. Nirmāṇa-kāya is the body of transformation, i.e. the human form worn by Śākyamuni or any other Buddha. The Tri-kāya theory thus gave rise to the concept of various types of Buddhas. Next to the Buddhas, the noblest figures in the Mahāyāna literature and pantheon are the Bodhisattvas who out of Karuṇā or compassion refuse Nirvāṇa until all are delivered. Though innumerable Bodhisattvas are mentioned in the Mahāyāna literature, the two most important are Mañjuśrī and Avalokiteśvara. In popular worship the Bodhisattvas were always invoked as they are supposed to possess inexhaustible power to save.

One of the important aspects of the Mahāyāna pantheon is the worship of the female deities independently or in union with their male counterparts. This practice coupled with belief in the efficacy of

mantras, magic spells, etc., gave to Mahāyānism a new form which is broadly known as Tāntrik Buddhism. As among the male deities, the Bodhisattvas are popular, among the females ones, Tārās occupy the most prominent position.

The hierarchy of the gods in the Mahāyāna pantheon has been determined with wonderful precision. At the head of this pantheon is the Ādi-Buddha or the primordial Buddha from whom have originated the five Dhyāni Buddhas, namely, Vairocana, Akṣobhya, Ratnasambhava, Amitābha and Amoghasiddhi. To this list of five, a sixth one, i.e. Vajrasattva is sometimes added by the Nepalese Buddhists. These Buddhas remain absorbed in meditation and the act of creation is left to their emanations, the Dhyāni Bodhisattvas, namely Sāmantabhadra, Vajrapāṇi, Ratnapāṇi, Padmapāṇi, Viśvapāṇi and Ghaṇṭapāṇi. With the exception of a few, all Buddhist deities are emanations of one or more Dhyāni Buddhas.

\* \* \* \*

The iconographic types of Buddha came into existence towards the beginning of the Christian era with the growth of Mahāyāna Buddhism. The figures were based on the conception of a great man having some distinctive signs of greatness or Mahāpuruṣa lakṣaṇas on the body. The Mahāpadāna and lakṣhaṇa Suttantas of the *Dīgha-nikāya* enumerate 32 such major signs. A list of 80 minor signs was added subsequently. Some of the signs, such as the well-set feet, long figures, netted hands and feet, white hair between the eye-brows (ūrṇā) and Uṣṇīṣa or top-knot on the head find representation in most of the Buddha images.

The Buddha figures fall broadly into three classes, such as sthānaka (standing), āsana (seated) and śayana (lying). While the last variety represents Buddha's death, the other two show various other important incidents of his life. Further, these figures exhibit various hand poses or mudrās, the commonest among them being Abhaya (protection), Varada (bestowing gift), Dhyāna (meditation), Bhūmisparśa (earth-touching) and Vyākhyāna (preaching).

1. *Head of Buddha. Stucco, Takṣaśilā, Gandhāra, 2nd century A.D.*

The wavy hair and Uṣṇīṣa are characteristic of the Buddha images of Gandhāra.

2. *Head of Buddha. Stucco, Takṣaśilā, Gandhāra, 2nd century A.D.*

3. *Head of Buddha. Lime composition, Gandhāra, 4th century A.D., Victoria and Albert Museum, London*

4. *Buddha figures. Stucco, Jaulian Monastery, Takṣaśilā, c. 5th century A.D.*

The central figure is seated in the posture of meditation.

5. *Head of Buddha. Limestone, 2nd century A.D., Amarāvati, Musée Guimet, Paris*

In accordance with scriptural accounts, the hair is represented by snail-shell curls.

6. *Head of Buddha. Stone, Mathurā, 2nd century A.D., Archaeological Museum, Mathurā*

The Buddha images of Mathurā during the Kuṣāṇ period or the early centuries of the Christian era are shaven headed with a prominent Uṣṇīṣa.

7. *Head of Buddha. Stone, Mathurā, 5th century A.D., Archaeological Museum, Mathurā*

Note the snail-shell curls and the Uṣṇīṣa.

8. *Buddha. Stone, Mathurā, 5th century A.D., Archaeological Museum, Mathurā*

An ornamented halo and transparent drapery with folds are among the chief characteristics of the Buddha images of the Gupta period.

9. *Buddha. Stone, Mathurā, 5th century A.D., National Museum, New Delhi*

10. *Buddha, Stone, Sārnāth, 5th century A.D., Indian Museum, Calcutta*

11. *Buddha in Abhayamudrā. Bronze, Sultanganj, Bihar, 5th century A.D., Birmingham Museum and Art Gallery*

12. *Buddha in Bhadrāsana, with hands in preaching attitude. Stone, Sārnāth, 5th century A.D., British Museum, London*

13. *Buddha in Meditation. Terracotta, Mīrpur Khās, Sind, 5th century A.D., Prince of Wales Museum, Bombay*

14. *Buddha in Meditation. Bronze, Nāgapattinam, South India, c. 10th century A.D., Government Museum, Madras*

15. *Buddha's Descent (from the Trayastriṃśa Heaven). Bronze, Kurkihar, Bihar, 9th-10th century A.D., Patna Museum, Patna*

16. *Crowned Buddha. Stone, Bihar, 10th century A.D., Indian Museum, Calcutta*

17. *Vajradhara. Bronze, Nepalo-Tibetan School, Musée Guimet, Paris*

According to the Vajrayānists, the Ādi-Buddha when represented in human form gets the name of Vajradhara. Vajradhara is usually shown in embrace with his Śakti, Prajñāpāramitā, with a Vajra in his right hand.

18. *The Dhyānī Buddha Vairocana. Stone, Borobudur, 8th century A.D.*

19. *Vajrasattva. Stone, Bihar, c. 10th century A.D., Indian Museum, Calcutta*

Vajrasattva, held to be a sixth Dhyānī Buddha by the Nepalese Buddhists, holds a vajra in his right hand and a ghaṇṭā in the left.

20. *Vajrapāṇi. Stone, Bihar, c. 10th century A.D., Indian Museum, Calcutta*

Vajrapāṇi is a divine Bodhisattva emanating from the Dhyānī Buddha Akṣobhya.

21. *Padmapāṇi. Stone, Sārnāth, 5th century A.D., Indian Museum, Calcutta*

Padmapāṇi is a divine Bodhisattva emanating from the Dhyānī Buddha, Amitābha.

22. *Seven Mortal Buddhas with Maitreya. Stone, Bihar, 9th century A.D., Indian Museum, Calcutta*

The seven Buddhas represented here are Vipasyī, Śikhī, Viśvabhū, Krakucchanda, Kanakamuni, Kāśyapa and Śākyasiṃha.

23. *Maitreya. Stone, Ahicchatrā, 3rd century A.D., National Museum, New Delhi*

According to Buddhist traditions, Maitreya who resides in Tuṣita heaven is to appear on earth as a mortal Buddha some thousand years after the parinirvāṇa of Gautama Buddha.

This sculpture shows him standing with his right hand in Abhayamudrā while the left holds a nectar jug.

24. *Maitreya. Stone, Viṣṇupur, Gayā, c. 12th century A.D., Patna Museum, Patna*

This deity is distinguished here by the stūpa on his head dress.

25. *Mañjuśrī. Stone, Bengal, 10th-11th century A.D., Ashutosh Museum, Calcutta*

Mañjuśrī, 'the soft-beautied one' is the Buddhist god of learning. He was conceived of, in various forms and worshipped in various ways. Among his special symbols are a lotus and a book. He is considered by some to be an independent deity, while others regard him as an emanation of Amitābha or of Akṣobhya or of the five Dhyānī Buddhas together.



26. *Arapacana*. Bronze, c. 10th century A.D., Nālandā, National Museum, New Delhi

*Arapacana*, a popular variety of Mañjuśrī is seen seated in Padmāsana with his sword of knowledge in the right hand and the book of saving wisdom in the left.

27. *Arapacana*. Stone, Jālkunḍī. Dacca, c. 12th century A.D., Dacca Museum, Dacca

The deity is represented in his usual attitude with the symbols of a sword (broken) and a book.

28. *Arapacana*. Stone, Jāvā, 14th century A.D., Museum für Völkerkunde, Berlin

29. *Mañjuśrī Siddhaikavīra*. Bronze, Nālandā, 9th century A.D., National Museum, New Delhi

The deity stands on a conventional double lotus with his right hand in Varadamudrā. The left holds a lotus. Mañjuśrī Siddhaikavīra is represented here as an emanation of Akṣobhya whose figure he bears on the crown.

30. *Ṣaḍakṣarī Group* from an illustrated Buddhist Manuscript, 11th century A.D., Asiatic Society, Calcutta

Avalokiteśvara is the most widely worshipped Bodhisattva of the Mahāyāna pantheon. He is an emanation of Dhyānī Buddha Amitābha and his Śakti, Pāṇḍarā, and personifies universal compassion. As described in the Kāraṇḍa-vyūha, he refused Nirvāṇa so that he might benefit afflicted humanity. Avalokiteśvara covers the period between the disappearance of Gautama Buddha and the advent of Maitreya Buddha. He assumes innumerable forms, and is variously known as Ṣaḍakṣarī Lokeśvara, Siṃhanāda, Lokanātha, Khasarpaṇa, Hālāhala, etc.

*Ṣaḍakṣarī Lokeśvara* is represented seated on a lotus with Mañdhara to his right and Ṣaḍakṣarī Mahāvidyā to his left.

31. *Ṣaḍakṣarī Group*. Stone, Sarnāth, 12th century A.D., Archaeological Museum, Sarnāth

The treatment is similar to that in the preceding illustration.

32. *Siṃhanāda*. Stone, Mahobā, 11th century A.D., State Museum, Lucknow

Siṃhanāda, a non-Tantrik manifestation of Avalokiteśvara, is usually invoked to cure leprosy. In accordance with the Sādhanaś, he is seen here seated on a roaring lion. To his right is a trident, while from his left side rises a white lotus and a fiery sword. The rosary seen in the right hand, is not mentioned in the Sādhanaś.

33. *Lokanātha*. Stone, Mahobā, 11th century A.D., State Museum, Lucknow

34. *Lokanātha*. Gilt bronze, Kurkihar, c. 12th century A.D., Patna Museum, Patna

35. *Lokeśvara*. Stone, Nālandā, 8th century A.D., National Museum, New Delhi

36. *Avalokiteśvara*. Bronze, Kurkihar, Bihar, 9th century A.D., Patna Museum, Patna

37. *Heruka*. Stone, Subhapur, Dt. Tipperah, East Bengal, 10th-11th century A.D., Dacca Museum, Dacca

An effigy of Akṣobhya is seen on the Heruka's crown, while a garland of skulls hangs about his neck. He holds a thunderbolt in his right hand and bears a Khaṭvāṅga on the left shoulder.

Heruka is a warrior god who protects the world from the Māras. It is believed that the worship of Heruka can secure Buddhahood for the devotee.

38. *Prajñāpāramitā*. Stone, Jāvā, 13th century A.D., Jāvā, Leiden Museum, Leiden

Prajñāpāramitā is the Buddhist goddess of learning, and is considered to be the embodiment of Mahāyāna scripture which, as the tradition goes, was rescued from the nether regions by the great scholar, Nāgārjuna.

This celebrated image of *Prajñāpāramitā* from Jāvā represents the goddess in Vyākhyānamudrā. On a lotus in her left hand rests the sacred *Prajñāpāramitā* text.

39. *Female deity*, probably *Prajñāpāramitā*. Bronze, Nālandā, 8th century A.D., National Museum, New Delhi

40. *Nairātmā*. Stone, Bihar, c. 11th century A.D., Indian Museum, Calcutta

Nairātmā is derived from Nirātmā, a synonym for Śūnya or Nirvāṇa which according to the Mādhyamika school means 'a transcendental state (not annihilation) about which neither existence or non-existence nor a combination of the two, nor a negation of the two, can be predicated'.

The image of Nairātmā is an attempt to interpret this abstract idea in terms which would be intelligible to ordinary men. The deity is represented here dancing on a corpse with a Khaṭvāṅga in her left arm. She bears on her crown the image of her sire, Akṣobhya.

41. *Māricī*. Stone, Bihar, c. 11th century A.D., Indian Museum, Calcutta

Māricī, the Buddhist goddess of dawn is the consort of the Dhyānī Buddha Vairocana. She rides a chariot drawn by seven pigs instead of seven horses which draw the chariot of the Sun.

42. *Uṣṇisavijayā*. Stone, Bihar, 11th century A.D., Indian Museum, Calcutta

Uṣṇisavijayā is one of the most popular Buddhist deities of the Buddhist pantheon. She is said to bear the

image of Vairocana on her crown and to reside within the womb of a Caitya. The present sculpture shows a miniature Caitya on the top of the image signifying that she is the presiding deity of the sanctum of the Caitya.

#### COLOUR PLATES

- I. *Buddha in Bhūmisparśamudrā attended by Maitreya and Avalokiteśvara. Painting on a wooden cover of a Manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Prof. S. K. Saraswati's Collection, Calcutta*
- II. *Buddha preaching the First Sermon. Painting on a wooden cover of a Manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Prof. S. K. Saraswati's Collection, Calcutta*
- III. *Buddha. Painting on a leaf of a Manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Asiatic Society, Calcutta*
- IV. *Dīpaṅkara. Painting on a leaf of a Manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Asiatic Society, Calcutta*
- V. *Vajrasattva. Painting on a leaf of a Manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Asiatic Society, Calcutta*
- VI. *Lokaṇātha. Painting on a leaf of a Manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Asiatic Society, Calcutta*
- VII. *Hālāhala Lokeśvara. Painting on a leaf of a Manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Asiatic Society, Calcutta*
- VIII. *Lokeśvara. Painting on a leaf of a Manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Asiatic Society, Calcutta*
- IX. *Prajñāpāramitā. Painting on a wooden cover of a Manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Prof. S. K. Saraswati's Collection, Calcutta*
- X. *Vasudhārā. Painting on a wooden cover of a Manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Prof. S. K. Saraswati's Collection, Calcutta*
- XI. *Tārā with Attendants. Painting on a leaf of a Manuscript of the Aṣṭasāhasrikā Prajñāpāramitā, 11th century A.D., Prof. S. K. Saraswati's Collection, Calcutta*

43. *Tārā. Bronze, Kurkihar, Bihar, c. 10th century A.D., Patna Museum, Patna*

The worship of Tārā became popular as early as the 5th-6th century A.D. Yuan Chwang in the 7th

century saw many Tārā images in northern India. This goddess assumes innumerable forms and is usually represented with a lotus since she is believed to have originated from a lotus in the waters of a lake formed by a tear of Avalokiteśvara.

*She is seen here in Lalitāsana.*

44. *Khadiravanī Tārā. Stone, Bihar, c. 12th century A.D., Indian Museum, Calcutta*

This is a popular form of Tārā, with Aśokakāntā Mārīcī and Ekajaṭā as companions.

45. *Parṇasavarī. Stone, Dacca, 10th-11th century A.D., Dacca Museum, Dacca*

This is the goddess of the Śavaras (mountaineers or savages), who is represented here with three faces, six arms, and various other attributes. The figure of Gaṇeśa lies prostrate on the pedestal. The girdle of leaves is symbolic of the close connection between the goddess Parṇasavarī and people from the forest region.

46. *Jambhala and Vasudhārā. Bronze, Nāgapaṭṭinam, South India, c. 10th century A.D., Government Museum, Madras*

Jambhala is the Buddhist god of wealth and Vasudhārā his consort.

47. *Mahāpratīsarā. Stone, Bhavānīpur, Dt. Dacca, East Bengal, 10th century A.D., Dacca Sāhitya Pariṣat, Dacca*

Mahāpratīsarā is the first member of the group of five Pañcarakṣā deities. The other members are Mahāsāhasrapramardanī, Mahāmantrānusārīṇī, Mahāmāyūrī and Mahāsitavatī. The worship of these deities was widespread since they are believed to protect kingdoms, villages, and meadows. They are also attributed with the power to protect men from famine and disease.

*Note the three faces, eight arms and the various emblems.*

48. *Vajratārā. Bronze, Bihar, c. 10th century A.D., Indian Museum, Calcutta*

*This sculpture is in the form of a lotus which can be opened and closed at will.*

*The deity is seated in the centre, while her companions are grouped around her on petals. She is called Vajratārā as she is born of the offerings given to the Vajra and Sun.*

49. *Vajratārā. Stone, Sārṇāth, c. 12th century A.D., National Museum, New Delhi*

*The deity is represented as having four heads and eight arms. In the head dress of the principal head are the miniature figures of Dhyānī Buddhas, namely, two of Akṣobhya, in the earth-touching attitude, one of Amitābha in meditation, and one in the attitude of teaching, presumably Vairocana. The head on the back has only one figure of*

*Amoghasiddhi in the attitude of protection (abhayamudrā).  
There are no Dhyānī Buddhas on the other two heads.*

50. *Vajrasāradā. Stone, Nālandā, 8th century A.D.,  
National Museum, New Delhi*

51. *Trailokyavijaya. Bronze, Nālandā, 10th century A.D.,  
Archaeological Museum, Nālandā*

Trailokyavijaya is the state of Mahākrodhakāya  
'manifested by Vajrasattva to destroy the enemies of  
the Buddhists of the three worlds', the celestial and  
terrestrial worlds and the under world. *As described in  
the Sādhanaś, the deity is four-faced and eight-armed  
and stands over Śiva and Pārvatī in the pratyālīṇha  
pose.*



## VI SPREAD OF BUDDHISM ABROAD

### *Nepal*

The early history of Buddhism in Nepal is wrapped in obscurity. Although Gautama Buddha was born in Lumbinī in the Nepalese Terai, it is not known how far his thoughts influenced the people of Nepal as a whole during his lifetime. It was the missionary activities of Aśoka that introduced and propagated the Buddhist faith on an extensive scale for the first time in Nepal. It is believed that some of the surviving stūpas here were originally dedicated by Aśoka. The Bodhnāth and the Svayambhūnāth stūpas are probably of Mauryan origin. During the middle ages, and in particular after the fall of Nālandā, Nepal became an important centre of Tāntrik Buddhism. Nepalese sculptures and paintings reveal the influence of the Indian style.

### *Tibet*

The Tibetans were originally the followers of an animistic religion called Bonpo. Buddhism found its way to Tibet in the 7th century A.D. when the ruler Srong-Tsan-Gam-po married a Nepalese Buddhist princess. Gam-po was a progressive ruler and maintained a close contact with India. He is said to have sent a messenger called Thonmi Sanbhota who studied Buddhism in India and also adapted the Indian alphabet to the need of writing in Tibetan. However, religious activity can be said to have begun in earnest with the arrival of Śāntarakṣita and Padmasambhava in Tibet in the 8th century A.D. Padmasambhava introduced Tāntrik Buddhism here and built the monastery of Samye (bSam-yas) about thirty miles from Lhasa. The second period of Tibetan Buddhism which marks the rise of successive sects was inaugurated by Atiśa in the 11th century A.D. His reformed teachings based upon the Yogācāra traditions led to the establishment of the Bkaḥ-gdams-pa school which enforced celibacy upon the monks and discouraged magic practices. The later history of Tibet records an uninterrupted continuity of Buddhism with an extensive art and architecture.

### *Afghanistan*

Culturally, Afghanistan may be considered a part of India during the early period of her history. Buddhism seems to have been introduced here as early as the time

of the Mauryas who exercised an effective control over the region. During the early centuries of the Christian era, it was included in the domain of the Kuṣāṇs and became an important centre of Gandhāra art as is evident from the archaeological remains at Begram and Bāmiyān. The exquisite style of the Begram ivories has earned the admiration of all art connoisseurs.

### *Central Asia*

Central Asia or the Tarim basin is a vast repertory of Buddhist art and iconography. For several centuries it was not only the centre, but a highway of Buddhism. It was mainly through this region that the art and thought of India travelled to China. This was due to the fact that all the important trade routes connecting India and several other countries with China converged at the Tarim basin which thus became a meeting place of various cultures. The Buddhist remains of the region comprise a vast number of caves, stūpas, temples and fresco-paintings. These belong to various periods, and contain images of a large number of gods and goddesses of the Buddhist pantheon. Among other objects of interest discovered here are a number of letters and documents written in Pāli, Sanskrit, Tocharian, Sogdian, Khotanese, Chinese, and other languages and several Buddhist texts of great importance, such as the *Dhammapada*, the *Udānavarga*, the Sarvāstivāda work, and the *Sāriputra-prakaraṇa*, a drama by Aśvaghōṣa. The Chinese pilgrims give interesting accounts of the Hinayāna and Mahāyāna Buddhism, as practised here.

By far the most important centre of Buddhism in Central Asia was Kucha. The monks of Kucha took an active interest in the propagation of the faith. The most renowned of the monks was Kumārajīva (4th century A.D.). He studied Buddhist literature in Kashmir for several years. On his return to Kucha he earned much fame as a scholar. As a result of hostilities between Kucha and China, he was taken as a captive to China where he lived for fifteen years, translating Buddhist texts and interpreting Buddhist philosophy.

The art of Central Asia may be studied under two heads, one around Kara-shahr and Kizil and the other

in Turfan. The sculptures and paintings of Kara-shahr and Kizil were concerned mostly with the decorations of the Hinayāna sanctuaries showing distinct Indian influence. The art of Turfan 'is really a provincial form of Chinese art of the T'ang period with only a remote connection with Indian prototypes. It may be mentioned here that the sixth century wall-paintings at Tun-Huang in Westernmost China reveal both Indian and Indo-Iranian technique, while the paintings of Bezeklik from the eighth to tenth centuries are almost completely Chinese in style'.

### China

According to a Chinese tradition, Buddhism was introduced in China as early as 217 B.C. But there is no authentic evidence in support of this. The official and positive account is that in A.D. 65 the Emperor Ming-Ti of the Han dynasty sent into Khotan a deputation of eighteen persons who, accompanied by two Indian monks, Kāśyapa Mātāṅga and Dharmarakṣa, came back in the year 67 with a collection of Buddhist works. Kāśyapa and Dharmarakṣa were placed in the monastery of Lo-Yang where they translated several Buddhist works into Chinese. This marks the beginning of Buddhist activities in China.

The support and sympathy extended to the first Buddhist missionaries encouraged other missions to follow them. Kumārajīva from Central Asia, and Buddhayaśas, Saṅghabhūti, Gautama Saṅghadeva, Puṇyatrāta, Vimalākṣa and Guṇavarman from India are some of the prominent monks who visited China during the 4th and 5th centuries A.D. and helped to spread the popularity of Buddhism there by translating and expounding Buddhist texts and philosophy. The activities of these monks created a deep impression upon the mind of the Chinese people and many Chinese scholars came forward to support the cause of Buddhism.

Tao-ngan who flourished in the fourth century A.D. carefully studied the translations of the Buddhist texts and wrote a series of commentaries on them. His examples were followed by his disciples among whom the name of Hui-Yuan deserves special mention. Hui-Yuan founded a monastery at Lushan and established there a school known as the school of White Lotus. He also introduced in China the cult of Amitābha which played an important part in the history of Far Eastern Buddhism.

The next important epoch in the history of Buddhism in China is marked by the visit of Bodhidharma. Bodhidharma, according to a Chinese account, was a prince of Kāñchi (South India). He became a monk and went to Indonesia to study the Dhyāna School of Buddhism. From there he went to China and established a school of thought according to which meditation or the cultivation of one's own thought alone can lead one

to enlightenment. Bodhidharma's teachings were popularised by his able follower, Chi-K'ai.

Buddhism continued to flourish in China under the patronage of the T'ang and subsequent royal dynasties. The religion, however, lost much of its force with the introduction of Lamaism in northern China about the 13th century. This brought formal rites to the forefront and relegated the real religion into the background.

### Japan

Buddhism came to Japan through Korea in the sixth century A.D. The progress of the religion was somewhat slow in the beginning, as one of the two parties struggling for political power was opposed to its introduction. It, however, received court sanction as soon as Prince Umayado or Shotoku defeated the anti-Buddhistic Mononobe family and became regent to the Empress Suiko. Shotoku was a man of remarkable qualities and he did for Buddhism in Japan what Aśoka did for it in India. He drew up Japan's first Constitution and declared Buddhism to be the ultimate object of faith. He sent many students to China to study Buddhist doctrines, and himself wrote commentaries on Mahāyāna texts such as the *Saddharmaapundarīka*, the *Vimalakīrti-sūtra*, etc. Among his other achievements, mention may be made of the construction of a large monastic establishment at Hōryūji, which was embellished with paintings recalling Ajanta style.

The examples of Shotoku were also followed by emperors of the subsequent periods. The Emperor Shomu and his wife declared themselves to be servants of the Buddhist faith. During their reign a Buddhist temple was built in each province. The Todaji temple dedicated to Vairocana became the main shrine of Nara. Side by side there also arose a syncretic movement leading to a compromise between Shintoism (the original native cult of Japan) and Buddhism. The Shinto goddess, Amaterasu, was declared to be a manifestation of Vairocana. 'This example of combining the worship of the native deities with that of Buddhist deities was followed in almost all parts of the country to the advantage of Buddhism'.

The next period of Buddhism in Japan marks the rise of two influential sects, the Tendai and the Shingon, founded by Saicho (767-822 A.D.) and Kukai (774-835 A.D.) respectively. Their object was to nationalize Buddhist doctrines in order to make Buddhism a religion of the masses. Their efforts, as we know, met, with remarkable success.

Various other movements and sects came into existence subsequently. Among them the Jodo Sect (founded in 1175 by Genku, better known as Honen), the Zodo-shin sect (founded by Shinran) and Zen Buddhism with its various branches deserve special mention. The followers of the Jodo sect place an implicit

faith in the saving power of Amitābha. Even the recitation of his name entitles one, according to them, to gain access in his paradise after one's death. The teachings of the Jodo-shin affirm that all living beings shall be saved on account of the vow taken by Amitābha. Hence, the religious practices in ordinary life are nothing but the expression of a grateful heart. Zen Buddhism lays great stress on contemplation which alone can lead one to enlightenment.

### *Ceylon*

The history of Ceylon starts with the colonization of the island in the 5th century B.C. by Prince Vijaya from Bengal. Though it would not be unreasonable to suppose that Vijaya introduced the elements of Buddhism in Ceylon, the religion, however, did not have any wide popularity here until the time of Devānam-piya Tissa (3rd century B.C.). Tissa was a contemporary of Aśoka and had friendly relations with the Indian emperor. He warmly received Thera Mahinda and other monks who were sent by Aśoka to preach Buddhism in Ceylon. He sent a mission to India to bring a branch of the Bodhi tree under which Gautama Buddha attained enlightenment. When it reached Ceylon, he planted it in Anurādhapura with due pomp and ceremony. He also built the Mahāvihāra and the Thūpārāma at Anurādhapura.

After Tissa, the kingdom passed into the hands of the Tamil monarchs for a time. It was, however, re-occupied by Duṭṭhagāmaṇi, one of his descendants, who was also an ardent follower of Buddhism and built in Anurādhapura the Lohapāsāda, and the Mahāthūpa or Ruwanweli dagoba. According to tradition, monks from different parts of India came when the foundation stone of the dagoba was laid.

The reign of Vaṭṭagāmaṇi Abhaya is an important epoch in the history of Buddhism in Ceylon. The *Tripitakas* which were preserved so long in memory were committed to writing by the monks of the Mahāvihāra. Abhaya built a new monastery and a dagoba known as Abhayagiri which became a very important centre of Buddhist culture. Fa-hien gives an interesting account of this monastery which had, as he records, five thousand monks as against three thousand in the Mahāvihāra.

Ceylon had grown by this time into a very important centre of Buddhism—a position which she maintains even to-day. The reputation of Ceylonese monasteries as centres of learning attracted scholars from far and wide. Buddhaghosa, the celebrated Buddhist scholar, visited Ceylon in the 5th century A.D. during the rule of King Mahānāman. He had studied in the Mahāvihāra for some time before he undertook the translation of the Sinhalese commentaries.

In the 8th century the capital removed from Anurādhapura to Polonnāruwa due to political reasons arising from the Tamil aggression. Consequently, the

later cultural activities centred mainly round the new capital. The great period of artistic activity here coincides with the reign of Parākramabāhu I (12th century A.D.) who was greatly devoted to the faith. The important remains of Polonnāruwa include the Gal Vihāra with the Parinirvāṇa image of Buddha, Vaṭa-dāge and many other shrines.

In spite of opposition due to changes in political situation during subsequent times, Buddhism has managed to survive in Ceylon.

### *Burma*

The early history of Buddhism in Burma is obscure. If the Ceylonese tradition is believed, two monks, namely, Sona and Uttara, were sent by the emperor Aśoka (3rd century B.C.) to preach Buddhism in Suvarṇabhūmi which is generally identified with Burma. In any case, there is no evidence of any widespread popularity of Buddhism in the land during such an early period. On the basis of literary as well as archaeological sources it may be reasonably presumed that Buddhism was gaining in popularity in Lower Burma during the early centuries of the Christian era. The arrival of Buddhaghosa with a large number of Pāli books in Thaton in the 5th century A.D. might have provided a great stimulus to the spread of the religion in the land. The archaeological excavations at Hmawza have yielded a number of sculptures, terracottas and tablets of about 6th–7th century A.D. These objects and the Chinese accounts provide ample evidence of the popularity of Buddhism in Prome and neighbouring places during the period under review.

The reign of king Anawrata of Pagan (11th century A.D.) is a landmark in the history of Buddhism in Burma. A zealous convert, he made ceaseless efforts to collect Buddhist relics and scriptures. He led an expedition to Thaton and ended up by carrying to Pagan not only loads of holy scriptures and other sacred objects, but also a number of Talaing monks who were known for their profound knowledge. He exchanged religious missionaries with Ceylon and obtained from there copies of the complete *Tripitaka*, which were collated with the texts obtained from Thaton. Anawrata was a great patron of art. As a result of his efforts and patronage, Buddhism became the religion of the whole of Burma.

The example of Anawrata was followed by his successors.

There are numerous temples and pagodas in Burma which stand as a mark of the intense devotion of the kings and people of this land to the Buddhist faith. Important among them are the Ngakywe Nadaung and the Pawdawmu of the 10th century, the Shwezigon, the Ānanda, the Nanpaya, and the two Petleik pagodas of the 11th century, the Sapada, and the Thatbinnyu of the 12th century and the Mahābodhi,



the Mingalazedi and Tilominlo pagodas of the 13th century. They reveal varied architectural forms pointing to Burma's contact with many countries. For example, the cylindrical or bulbous Ngakywe Nadaung stūpa recalls the Dhāmekh at Sārnāth. The Sāpada has characteristics of the old Sinhalese hemispherical type. The Mahābodhi dedicated in Pagan is an exact copy of the shrine at Bodh-Gayā. Several of these pagodas contain sculptures and frescoes depicting scenes from Buddha's life, and Jātaka stories. Their style and technique are similar to contemporaneous Indian art.

As in Ceylon, and several other places in South-East Asia, Buddhism is still a living force in the life of the Burmese people.

#### *Siam*

Buddhism seems to have been introduced in Siam during the early centuries of the Christian era. Before the occupation of the Menam Valley by the Thais, Siam under the name of Dvārāvati formed a part of the Cambodian Kingdom. The art of Dvārāvati shows a marked influence of Gupta sculpture and painting. About the middle of the 13th century the Thais became masters of Siam and Laos. This brought to an end the political sway of Cambodia over them. The Thai rulers were great patrons of Theravāda Buddhism. The art of Siam from this time onwards was inspired by Ceylonese traditions.

#### *Cambodia*

Cambodia was pre-eminently a Hindu colony in the beginning. Buddhism came to the land during the 5th century A.D., but it did not occupy any dominant position until the time of Yaśovarman who ruled in the 9th century A.D. Yaśovarman established a Saugatāśrama meant specially for the Buddhist monks, and formulated elaborate rules for the guidance of the Āśrama. The rise of King Jayavarman VII (1181–circa 1220 A.D.) is a landmark in the history of Buddhism in Cambodia. Jayavarman, for his extreme devotion to Buddhism, came to be known after his death as Parama Saugata. His munificence to Buddhist institutions was remarkable.

The early Buddhist art of Cambodia was purely Indian in inspiration. From the 9th century A.D., however, it was the classical Khmer art that became most dominant. Among the important Cambodian temples mention may be made of the Bayon Central temple of Aṅkor Thom built by Yaśovarman (9th century A.D.) and the one built at Aṅkor Wāt about 1125 A.D.

#### *Campā*

Buddhism seems to have been introduced in Campā (Viet Nam) during the early centuries of the Christian era as is evident from the discovery of a fine

bronze image of Buddha in the Amarāvati style at Dong-Duong. The Chinese chronicles bear evidence that the religion continued to flourish here even subsequently. The Chinese sacked the city of Campā in 605 A.D. and carried away no less than 1,350 works. From the evidence of I-tsing we know that several schools of Buddhism, namely, the Āryasammitiya and the Sarvāstivāda existed here. The religion occasionally enjoyed the patronage of kings and high officials of Campā also. King Jaya Indravarman established a temple and a monastery at Dong-Duong in 875 A.D. After the conquest of Campā by the Annamites from the North, it was the Chinese form of Buddhism that became predominant here.

#### *Jāvā*

India's cultural contact with the Malay Peninsula and the East Indies goes back to the early centuries of the Christian era. In the beginning, the Brahmanical faiths seem to have been more popular in these regions than the Law of Buddha. Fa-hein during his visit to Jāvā early in the 5th century A.D. found very few Buddhists there, although the number of 'heretics and Brāhmaṇas' was enormous. The popularity of Hinduism in Jāvā and neighbouring states during the 4th and 5th centuries A.D. finds confirmation in the inscriptions of King Pūrṇavarman of Western Jāvā and also those of King Mūlavarman of Borneo. However, Buddhism came to occupy a prominent position in several of these states within a century or so. I-tsing who visited Sumātrā more than once remarks that the islands of the Southern Sea were some very important centres of the Buddhist religion. The king of Śrī-vijaya was a great patron of the faith and there were more than one thousand priests in his city. The school that was most popular there was the Mūlasarvāstivāda although the Sammitiya and other sects were not entirely unknown.

The most glorious epoch of Buddhism in these regions was the rule of the Śailendra emperors (8th–9th century A.D.) who held political sway over nearly the whole of Suvarṇadvīpa comprising the Malay Peninsula, Sumātrā, Jāvā, Bali, Borneo and other islands. The Śailendras were staunch patrons of Mahāyāna Buddhism and maintained a close contact with India, specially Nālandā. The copper plate inscription of the reign of king Devapāla-deva, found in the course of excavations at Nālandā, refers to the erection, by king Bālaputra-deva of this dynasty, of a Buddhist monastery at Nālandā.

With the Śailendra rule is also associated the history of the construction of several Buddhist temples in Jāvā. The earliest of them is the one dedicated to the goddess Tārā in Kalasan (in 779 A.D.). The greatest of all Javanese monuments is, however, the Borobudur Stūpa, one of the wonders of the religious art of Asia. It was built somewhere in the 8th century A.D. The body of this

building consists of six square terraces with three circular platforms carrying rings of seventy-two small bell-shaped stūpas. The central stūpa on the summit is fifty-two feet in diameter. The galleries of the Borobudur Stūpa contain images of the five Dhyānī Buddhas besides elaborate representations of several Jātaka stories and scenes from Buddha's life in 120 panels, based on the *Lalitavistara*. The study of these sculptures proves beyond doubt the popularity of Mahāyāna theology in Jāvā during this period.

Among the other Buddhist temples of this period in Jāvā, mention may be made of Caṇḍī Mendut with the sedent Buddha and two Bodhisattvas representing the highest level of Javanese art.

1. *Bodhnāth Stūpa, Nepal*

2. *Svayambhūnāth Stūpa, Nepal*

Two of the earliest stūpas in Nepal, Bodhnāth and Svayambhūnāth go back in origin, as mentioned above, to Mauryan times.

3. *Padmapāṇi. Copper, gilt and jewelled, Nepal, 9th century A.D., Museum of Fine Arts, Boston, U.S.A.*

One of the best of Nepal bronzes, the figure in style is akin to the art of the late Gupta rather than of the Pāla times.

4. *Bhavacakra (the wheel of life or of the Samsāra). Tibetan painting, Ladakh*

5. *Citipati. Tibetan painting, Ladakh*

The *Citipati* are two skeletons, one of a man and the other of a woman represented as dancing with their legs interlaced, in the cemetery.

6. *White Tārā. Tibetan painting, Ladakh*

7. *Tārā. Bronze, Tibet, 15th century A.D., Art Section, Indian Museum, Calcutta*

8. *Yamāntaka. Bronze, Tibet, 18th century A.D., Metropolitan Museum of Art, New York*

*Yamāntaka*, the ferocious emanation of Mañjuśrī, is represented with his Śakti, Prajñā.

9. *Stūpas, Tibet*

10. *The Toilet. Ivory, Begram, 2nd century A.D., Musée Guimet, Paris*

11. *The Female Attendant. Ivory, Begram, 2nd century A.D., Musée Guimet, Paris*

12. *Colossal Buddha. Rock-cut, Bāmiyān, 4th–5th century A.D.*

The figure is 175 ft. high.

The colossal height is probably to suggest the superhuman nature (mahāpuruṣa aspect) of Śākyamuni.

13. *Flying Divinities. Painting in the niche of the 175 ft. Buddha, Bāmiyān*

The style is similar to that of the Indian paintings of the 5th and 6th centuries A.D.

14. *Bodhisattva. Terracotta, 7th century A.D., Fonderkistan, Afghanistan, Musée Guimet, Paris*

The image executed in Indian style possesses the grace of the Gupta Art.

15–16. *Fragments of the Manuscript of the Dhammapada in Kharoṣṭhī Script, Central Asia, 2nd century A.D.*

COLOUR PLATES

I. *Buddha attended by two acolytes, Tibet (after, pl. E, Tibetan Painted Scrolls by Tucci)*

II. *Magic Maṇḍalas (after pl. Z, Tibetan Painted Scrolls by Tucci)*

17. *Buddha in Abhayamudrā. Stucco, Karasai, Khotan, Central Asia, 6th century A.D.*

The figure resembles in style the Buddha figures of Mathurā of the Gupta period.

18. *Fragments of the Manuscript of the Saddharmapundārika in upright Gupta Script of calligraphic type, Central Asia*

19. *Buddha with auspicious symbols. Wall-painting, probably from Balawaste, Central Asia, c. 8th century A.D., Central Asian Antiquities Museum, New Delhi*

20. *Bodhisattva Avalokiteśvara. Silk banner, Chien Fo-tung, Tun-Huang, China, 7th–10th centuries A.D., Central Asian Antiquities Museum, New Delhi*

21. *Dharmapāla Vajrapāṇi. Silk banner, Chien Fo-tung, Tun-Huang, China, 7th–10th centuries A.D., Central Asian Antiquities Museum, New Delhi*

22. *Buddha. Cave III, Yun-Kang, China, 5th century A.D.*

23. *Seven Buddhas with Śākyamuni in the centre. Cave X, Yun-Kang, China, 5th century A.D.*

24. *Bodhisattva. Wood, China, late Sung Dynasty, 960–1270 A.D., Metropolitan Museum of Art, New York*

*Bodhisattva is seated in the Mahārājalīlā posture*

25. *Bodhisattva. Wood, China, Chin Period, 12th century A.D., Museum of Fine Arts, Boston*

26. *Bodhisattva. Wood, China, Chin Period, 12th century A.D., Musée Guimet, Paris*

'It would be difficult to discover a Chinese Bodhisattva in which the movements have been developed in a more exquisite manner or in which the formal beauty has received more artificial emphasis.' *The light costume of the figure would show that the Indian models have been of great importance.*

27. *Five Pagoda Temple, Peking, China*

It was built by a monk called Pañcadharma in 1403 after the fashion of the Bodh Gayā temple.

28. *Hōryūji Temple, Japan, 7th century A.D.*

The temple was built near Nara between 593 and 607 A.D. by the prince Shotoku-taishi with the aid of Korean workmen. It is an example of the symmetrical classical construction in Chinese style. According to some scholars, it shows the direct influence of the Wei architecture of China.

### COLOUR PLATES

III. *Scenes from Buddha's Life. Silk banner, 7th-10th centuries A.D., Chien Fo-Tung, Tun-Huang, China*

*This shows a sort of bird's eye view of the courtyard of the palace with the sleeping pavilion from which the prince Siddhārtha has escaped. The women musicians are fast asleep and so also the two guards. At the bottom, King Śuddhodana is seen examining the attendants and guards apparently under arrest.*

IV. *Buddha with his Alms Bowl. Silk banner, 7th-10th centuries A.D., Chien Fo-Tung, Tun-Huang, China*

V. *The Orchestra. Painting, 7th-8th century A.D., Tun-Huang, China*

VI. *The Paradise of Amitābha. Painting, 7th-8th century A.D., Tun-Huang, China*

29. *The Pagoda of the Hōryūji Monastery, Japan*

30. *Bodhisattva. Painting, Hōryūji, Japan, 7th century A.D.*

The painting shows the influence of the Ajanta style.

31. *Amida. Painting on silk, Konkaikō-myōji, Kyōto, Japan, 12th century A.D.*

*Amida is rising up behind the sacred mountain. 'He has come to seek the faithful soul and lead it into the heavenly kingdom.'*

32. *Buddha, Kamakura, Japan, 13th century A.D.*

33. *Thūpārāma Dagoba, Anurādhapura, Ceylon, 3rd century B.C.*

It is said to have been dedicated in 244 B.C. The structure has undergone additions in subsequent periods.

34. *Ruwanveli Dagoba, Anurādhapura, Ceylon, 2nd century B.C.*

It is one of the biggest stūpas in Ceylon, and goes back in origin to the reign of Duṭṭhagāmaṇi. It has undergone a complete renovation in the course of last one century.

35. *Dedicatory Stūpa, Ruwanveli, Anurādhapura, Ceylon*

36. *Abhayagiri Dagoba, Anurādhapura, Ceylon, 1st century B.C.*

The Dagoba is so called after its founder, prince Abhaya.

37. *Nāga door-keeper, Ruwanveli Vihāra, Anurādhapura, Ceylon, 3rd century A.D.*

38. *Buddha in Meditation. Stone, Anurādhapura, Ceylon, 3rd century A.D.*

The image is characterised by deep poise and serenity. It is similar in style to the best Buddha figures of the Amarāvati School.

39. *Apsaras. Wall-painting, Sigiriya, Ceylon, 5th century A.D.*

### COLOUR PLATES

VII. *Apsaras. Wall-painting, Sigiriya, Ceylon, 5th century A.D.*

VIII. *Apsaras. Wall-painting, Sigiriya, Ceylon, 5th century A.D.*

40. *Apsaras. Wall-painting, Sigiriya, Ceylon, 5th century A.D.*

The Sigiriya paintings show an affinity to Ajanta style.

41. *Buddha. Stone, Āwkana, Ceylon, 11th-12th century A.D.*

42. *Bodhisattva. Bronze, Anurādhapura, Ceylon, c. 12th century A.D.*

*Note the compassionate face of the figure.*

43. *Vaṭa-dā-ge, Poḷonnāruwa, Ceylon, 12th century A.D.*

44. *Ngakywe Nadaung, Pagan, Burma, 10th century A.D.*

45. *Ananda Temple, Pagan, Burma, 11th century A.D.*

One of the most venerated and popular temples in Pagan, it was first built, according to tradition, by the Buddhist monks from India during the reign of King Kyanzittha (1084-1112).

46. *Mingalazedi, Pagan, Burma, 13th century A.D.*

47. *Shwedagon, Rangoon, modern*



48. *Bodhisattva. Bronze, Jaiyā, Siam, National Museum, Bangkok*

The figure shows the influence of the Pāla art of Bengal and Bihar.

49. *Head of Buddha. Terracotta, P'rapatom, Siam, Mon type*

50. *Head of Buddha. Stone, lacquered and gilt. Siam, 11th century A.D., Museum of Fine Arts, Boston*

51. *The Entrance to the Angkor Wāt Temple, Cambodia, 12th century A.D.*

52. *Angkor Wāt temple (western approach), Cambodia, 12th century A.D.*

53. *Mucalinda Buddha. Stone, Cambodia, 12th century A.D.*

54. *Buddha. Stone, Kompong Cham, Viet Nam, c. 13th century A.D.*

55. *Head of Buddha. Stone, Angkor Wāt, Cambodia, c. 12th-13th century A.D.*

56. *Buddha. Bronze, Dong-Duong, Campā, 3rd century A.D.*

The figure shows the influence of Amarāvati art.

57. *The Stūpa at Borobudur. Stone, Jāvā, 8th century A.D.*

58. *An Aerial View of the Stūpa at Borobudur, Jāvā*

59. *The Upper Terraces and Terminal Stūpa, Borobudur, Jāvā*

60. *The Ruru Jātaka. Stone, Borobudur, Jāvā, 8th century A.D.*

61. *The Mahākapi Jātaka. Stone, Borobudur, Jāvā, 8th century A.D.*

62. *Sudhana and the Kinnarīs drawing the water. Stone, Borobudur, Jāvā, 8th century A.D.*

*This illustrates the story of Sudhana in quest of the beloved Manoharā as mentioned in the Avadānas.*

63. *The Temple, Caṇḍi Mendut. Stone, Jāvā, 8th century A.D.*

64. *Buddha. Stone, Caṇḍi Mendut, Jāvā, 8th century A.D.*

The image is one of the finest specimens of Buddha figures ever produced in Jāvā. It shows a close affinity in style to the seated Buddhas in Ajanta.

65. *Bodhisattva. Stone, Caṇḍi Mendut, Jāvā, 8th century A.D.*

## VII ENDURING INFLUENCE OF BUDDHISM

Buddhism ceased to exist in India, except in one or two places, after the 12th-13th century A.D. This, however, does not amount to saying that the religion disappeared from the land of its origin, as is commonly held. Hinduism is what it is to-day largely owing to the influence that Buddhism exercised on it. As Sir Charles Eliot observes : "To the Buddhist influence are due for instance the rejection by most sects of animal sacrifices : the doctrine of the sanctity of animal life : the monastic institutions and the ecclesiastical discipline"<sup>1</sup> found in mediaeval and later Hinduism. The protests that were uttered in the *Upaniṣads* and the *Bhagavad Gītā* against Vedic ceremonialism, were emphasized and developed by Buddha. Buddha's gospel of love and truth created such a deep impression on the mind of the people that he came to be recognized as an avatāra of Viṣṇu as early as the 6th-7th century A.D. as is evident from various literary and archaeological sources.

The extent of the influence of Buddhist philosophy on the thought and activities of several Hindu philosophers can hardly be overestimated. Gaudapāda seems to have assimilated the Buddhist Śūnyavāda and the Vijñānavāda teachings. Though Śaṅkara based his philosophy on the interpretation of the Upaniṣadic thought, in some essential points his views remind us of the Mahāyāna teachings. For this reason he came to be called a Pracchanna Bauddha or hidden Buddhist by his opponents. "Both distinguish relative and absolute truth : . . . for both absolute truth is beyond description and whether it is called Brahman, Dharmakāya or Śūnyatā is not equivalent to God in the Christian or Mohammedan sense. Just as for the Vedāntist (Advaita Vedāntist) there exists in the highest knowledge neither a personal god nor an individual soul, so the *Mādhyanika Sūtra* can declare that the Buddha does not really exist. Mahāyānist philosophers do not use the word Māyā but they state the same theory in a more subjective form by ascribing the appearance of the phenomenal world to ignorance, a nomenclature which is derived from the Buddha's phrase, 'from ignorance come the Sankhāras'."<sup>2</sup>

Further, it appears reasonable to hold that the ideas of compassion and saving grace of the Avalokiteśvaras (in the Mahāyāna Buddhism) resemble the growth or development of the Bhakti cult in Hinduism. Buddhism performed the function of a sacred cultural trust. The trust was liquidated when all its ideas and ideals enriched the parent religion out of which it had grown. The life and teachings of the great saints and teachers of India of post-Buddhistic days bear testimony to this.

### 1. Śaṅkarācārya, 8th-9th century A.D.

Śaṅkara, one of the greatest religious teachers and reformers of India, was probably born in 788 A.D. at Kaladi in North Travancore. While still a boy, he renounced the world and became an ascetic. He travelled all over India and founded monastic establishments in Shringeri, Puri, Dwaraka and Badrinath. He denounced the gross aspects of the Śakti worship prevalent in his time (which crept into Buddhism also) and introduced many other reforms to restore Hinduism to its pristine glory. His philosophical teachings are known as the Advaita or non-dualism. The impersonal Absolute called Brahman in the *Upaniṣads* is the ultimate reality. Nothing exists except the one reality, i.e. Brahman or Paramātmā. Brahman is identical with the soul and all plurality is due to an appearance or phenomenal manifestation of Brahman. Śaṅkara's commentaries on the *Brahmasūtra*, the *Bhagavad Gītā* and the *Upaniṣads* have exercised a great influence on the history of human thought.

### 2. Rāmānuja, 11th-12th century A.D.

Rāmānuja was the founder of the Viśiṣṭādvaita philosophy which attempts to reconcile the extremes of monism and theism. According to him, it is the love of God, not knowledge, which is the best means of salvation or union with God. The final liberation is meant for all, the high and the low, the ignorant as well as the learned.

### 3. Kabīr, 15th-16th century A.D.

Kabīr did not place any faith in rituals or external formalities, either of Hinduism or of Islam. He preached the gospel of love to all, irrespective of caste and creed,

1. Sir Charles Eliot—*Hinduism and Buddhism*, Vol. II, p. 131.

2. Sir Charles Eliot—*Hinduism and Buddhism*, Vol. II, p. 73.

and was opposed to all external formalities of any religion.

4. *Guru Nānak, 15th-16th century A.D.*

Nānak, the founder of Sikhism, revived the pure monotheistic doctrine of the *Upaniṣads*. He preached the gospel of universal toleration in order to put an end to the conflict of religions. Like Kabir and many others, he condemned ritualism in any religion.

5. *Śrī Caitanya, 1485-1533 A.D.*

Born in 1485 A.D. in Nadia, West Bengal, Caitanya renounced the world at the age of twenty-four and spent the rest of his life preaching the religion of love and devotion. He was against priestly ritualism and believed that through love, devotional songs and dance, one would reach that stage of ecstasy where the presence of God could be felt.

6. *Pāṇḍuraṅga*

This is an image of Viṣṇu belonging probably to the Gupta or the early mediaeval period. It is also known under such other names as Viṭṭhal, Viṭṭhalanātha, and Viṭhobā. The popular Bhakti movement of Western India has centred round this deity and the temple at Pandharpur, on the banks of the river Bhīmā or Bhīmarathī.

7. *Tukārāma*

One of the greatest religious saints of India, Tukārāma was probably born in 1608 A.D., in a village called Dehu, about 14 miles north-east of Poona. Disgusted with the affairs of the world, he devoted himself to the worship of the god Pāṇḍuraṅga. His teachings are embodied in his Abhangs which reveal his boundless trust in God and contain passionate appeals to Him for help and guidance. He considered the merely mechanical rites of worship useless and laid emphasis on devotion, humanity and the purification of heart.

8. *Devendranath Tagore, 1817-1905 A.D.*

The 19th century saw a strong wave of reforming activity in religion and society. The spirit of the age is strikingly illustrated in the life of Raja Ram Mohan Roy. His ideals of social and religious uplift were carried on by Mahārṣi Tagore, the father of Rabindranath Tagore.

9. *Śrī Rāmakṛṣṇa, 1836-1886 A.D.*

A mystic saint, he lived his life in splendid isolation. He preached that 'God alone has become the universe

and all living beings are Vijñāna'. Rāmakṛṣṇa told his friends, "The Divine Mother revealed to me in the Kālī temple that it was she who had become everything." He had faith in the inherent truth of all religions. The essence is the same although the names are different, he declared.

10. *Vivekānanda, 1863-1902 A.D.*

The most famous among Rāmakṛṣṇa's disciples was Svami Vivekānanda who preached the message of his Guru all over India and abroad. He emphasized the value of social uplift side by side with the spiritual development of the individual.

11. *Ranade, 1842-1901 A.D.*

Justice Mahadev Govinda Ranade was a great leader of the reform movement in Maharashtra. 'To Ranade religion was as inseparable from social reform as love to man is inseparable from love to God.' He constantly fought for social justice and for the political rights of the people.

12. *Nagar Saṅkīrtan on the occasion of Śrī Caitanya's Birth Anniversary*

13. *Women singing Bhajans*

Devotional songs enjoyed great popularity in the religious life of the people of different social classes, the rich and the poor. These songs have had an extremely beneficial effect on social relations, in countering social vanity and inequalities, among the people who take part in them.

14. *Gandhiji nursing Parachure Sastri*

The spirit of Gandhiji's life is strikingly illustrated in his gospel of social service. Like all the reformers who preceded him, he did not believe in social inequalities. His life was devoted to the service of the common man. With him, philosophy was a way of life first and a way of thought afterwards. He experimented with truth and fought against the injustice meted out by man to man.

15. *Gandhiji in a prayer meeting in a disturbed village in Noakhali*

16. *The Lone Pilgrim*

The picture illustrates Gandhiji's tour with the mission of peace and communal harmony in Noakhali during the communal disturbances which took place there shortly before the partition of India.



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